

DECEMBER 14, 1910

PRICE TEN CENTS

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Ronda, Providence, R. I.

JULIA MARLOWE AS LADY MACBETH



EMMY WEHLEN



WALLACE EDINGER IN 'THE AVIATOR'



Mlle DAZIE



"SISTER BEATRICE"

PHOTO BY BYRON

EDITH WYNNE MATTHISON AS THE VIRGIN



MISS BATES, BRUCE McRAE IN "NOBODY'S WIDOW"



CHRYSTL HERNE IN 'GIRLE'



EDWIN STEVENS IN 'THE SPECKLED BAND'

SOME RECENT NEW YORK PRODUCTIONS

The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, DECEMBER 14, 1910

No. 5179

Theatres and Population

THE RECENT ANNOUNCEMENT of the population of Greater New York inspires some speculation as to the present and future possibilities of the theatre in this metropolis, the most populous, with one exception, in the world.

The city as a whole contains nearly 5,000,000 persons—say 4,766,000. Of this total, 2,331,542 reside in the parent borough, the real metropolitan district, and thus the region from which the centralized theatres, in which the greater capital is invested and productions are made, must draw their patronage. The outlying boroughs—Brooklyn, the Bronx, Queens and Richmond—are in a measure homogeneous as far as the theatre is concerned. That is to say, for ordinary amusements they have their own theatres, and the greater number of their residents seldom, or never, visit Manhattan for theatrical entertainment. There are, however, a large number of persons in Brooklyn, and lesser numbers in the other boroughs, who on occasion attend the theatres in Manhattan. The whole number of such persons, in fact, probably make up a considerable theatre public. Yet so vast is the Manhattan population and so much greater are its theatrical interests that speculation should relate mainly to its service and possibilities.

There are some thirty-six theatres in Manhattan that may be called of the first class. There are as many more, each of which has a neighborhood public of its own, and hundreds of motion picture and other places of amusement that may be excluded from a general survey of the situation. If the three dozen of first-class theatres at every performance given in them should each have a thousand paying patrons, the average business would be satisfying. And if they should enjoy such a business they would draw but something like 1 per cent. of the population of Manhattan.

It is fair to assume that the average city of the first-class outside of New York, as well as the average city of the second class, has a theatre-going population at least equal to 1 per cent. of its number of inhabitants. It would seem that even a larger percentage of the average urban population the country over is playgoing. But New York does not have to rely upon Manhattan's population for first-class theatre patronage. Aside from the considerable accession to this population furnished by the other boroughs of the metropolis from well-to-do persons who always are ambitious to figure among the auditors at notable plays within easy reach, there is a large number of persons resident on the New Jersey side of the Hudson, in towns on the north, and even in Long Island centers, that regularly attend New York's first-class playhouses, as the several outgoing railroad trains timed to accommodate theatre patrons nightly prove.

There is still another large source of first-class theatre patronage that has not been mentioned, made up of the tens of thousands of sojourners in New York daily, persons from all parts of the country, and even from foreign parts, who may be counted upon as a great factor in support of the better theatres. Newspapers from time to time place this number of strangers daily in New York—persons who throng the scores of metropolitan hotels—at 100,000 or more, and to the New York observer they steadily seem to total that figure. Of these a great majority at one time and another are sure to visit the theatre. Many of them, sojourning here for a week or longer, go to the play almost nightly, visiting theatre after theatre in turn. This mass of persons alone should maintain a half or more of New York's first-class theatres, for they confine themselves to such theatres here, having no desire to patronize minor amusements, which they find at home.

Even on an inexact consideration of these facts as to population, it would seem that the natural tendency of even a small percentage of the city public toward the theatre or toward the theatres which would be first selected by the presumably large number of persons who desire amusement of the first class, indicates that New York has not now, and is not likely to soon have, too many theatres well located for the patronage which they should command in normal times and in right circumstances, in spite of the idea, frequently advanced, that there are already too many playhouses.

Of theatres, in fact, it would appear that New York can take care of a still greater number provided the metropolitan stage can find plays of the right sort to exploit.

A Wonderful Personality

A LITTLE GIRL, as SARGEY told the story, once presented herself at the Paris Conservatoire in order to pass the examination for admission. All she knew was the fable of the "Two Pigeons," but she had no sooner recited the lines,

*Deux pigeons s'aimaient d'amour tendre.
L'un d'eux, s'ennuyant au logis—*

than AUBER stopped her with a gesture. "Enough," he said. "Come here, my child." The little girl, who was pale and thin, but whose eyes gleamed with intelligence, approached him with an air of assurance. Two or three simple questions as to her age, her nationality and her religion—her father was a Frenchman, and her mother of Dutch birth, and she had been baptized—and she was admitted to the Conservatoire.

The little girl was SARAH BERNHARDT. Records of her birth differ. Nearly approaching her septuagenary period, if she has not actually reached it, this woman—the most wonderful actress in the world, all things considered—this week continues to amaze and delight large audiences in this city. Last week she appeared with apparent zest and buoyancy and with varied art in five plays, and this week she will act in four, the matinees running her performances for the fortnight up to nineteen.

BERNHARDT, a great-grandmother, affords for the philosophers of life a study rarely offered. This is an age of young-old women. One may see on Fifth Avenue any day matrons of ruddy countenance, whose locks are gray, but whose dress and demeanor simulate the appearance of youth. Yet these persons do not approach BERNHARDT's age, and their lives for the most part have been cast in easy places. They have not felt the friction of long activity in an arduous vocation and of almost endless world travel. This is an epoch of paradoxes in age, yet BERNHARDT so far surpasses all others in her quenchless youth that she stands, perhaps, as one projected from the marvels of an age to come.

One can imagine a woman of BERNHARDT's years sitting cozily and somnolently, possibly peevishly and fretfully, in a corner, garrulous as to ancient personal history, yet out of mood with contemporary affairs, steeped in all the petty commonplace of second childhood. That she stands to-day a potent artist, ready and able to play the youth or stir with the simulated passions of an exceptional woman's prime in highly wrought drama, is a fact to wonder at and to be thankful for.

BERNHARDT is one of the greatest exponents of a phase of dramatic art which requires a genius or a temperament like hers if it shall even momentarily enforce illusion upon the witnessing intelligence, more used to the modern school of acting. She colors the academic exactitudes of her school with an individuality that alone makes them tolerable at this time and in this dramatic environment. She comes from the House of Molière, where long has reigned an art that embodies much of artifice. That art, born in classicalism, even in its own home contents to-day for mere existence with the newer art that is naturalistic and that appeals more strongly than the old, because it touches contemporary life in topics and describes that life in types moved by motives which the simplest may appreciate and understand.

When BERNHARDT shall pass—and may the day be long delayed!—the loss to her school will be irreparable, for there are few players of that school in any generation that can reveal and enforce a personality which leaves an impression paramount to mere technique. In every role in which this actress appears there is that artistic individuality which gives of itself variously in accordance with the character demanded, denoting accents of feeling, moving pathos or ardent bursts of passion—an access of actual emotion which even the classical training may not smother in such a player.

And yet of the classic school which BERNHARDT so uniquely describes there are arts and graces which the modern school might well emulate, so far as they may be adapted to its purpose—the art of speech that carries and conveys meanings; the art of deportment that relates at once to a single character and to the whole effect; these and other arts which mean dramatic clarity and harmony. They all are essential in a system of training which the modern English-speaking stage lacks, and for the adoption of which, unfortunately, there is at present no hope.

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NEW YORK, DECEMBER 14, 1910

The Usher



What the world of the theatre would have missed had Sarah Bernhardt adopted the first of two aspirations that moved her when young!

She was educated in a convent, from which she was four times expelled, according to the traditions, for trifles which in such a retreat are regarded as mortal sins.

That these breaches of conventual conduct were not serious is apparent from the fact that the singular charm of the child and her tears prevailed with the gentle sisters, who again and again received her. She at last left the convent with a great share of its prizes.

Leaving the care of the sisters, Bernhardt exclaimed with passion that she should be a nun—"unless," she added, pausing in reflection, "unless I become an actress."

Happy alternative!

Still retaining suggestions of the phenomenal thinness of figure that distinguished her in her early days in the theatre in Paris, she brings to mind that attenuation which for years furnished the wits of the press and professional jesters in that city with a subject.

One of these once pleasantly remarked that she had escaped from robbers by hiding behind her riding whip. Another started a story that her services had been refused by a manager who said he would not engage for his theatre a woman who could enter his office through the keyhole.

A picture of her by M. Clairin was exhibited. It showed her with a noble mood reclining at her feet. M. Dumas, viewing it, remarked: "I see—a dog and a bone!" The climax to this pleasantry was reached when it was asserted that an empty carriage drove up to the Théâtre Français and Mademoiselle Bernhardt alighted from it.

There was, however, a serious side to Bernhardt's physical fragility. In her early days in the theatre, when she essayed roles that made great demands upon her, she frequently had hemorrhages and fainted behind the scenes. It was thought that the theatre would

know her but for a short period. But a great vitality triumphed over a delicate physique.

Bernhardt had doubts as to her vocation even after she had won note as an actress. She thought she really should have been a sculptor. She called for modelling clay and the tools of the art, and various pieces of her work were exhibited. Then she turned to painting, and her work in this sister art was also shown and praised.

She long since abandoned those eccentric excursions which from time to time were dwelt upon as tokens of a restless genius—trips in balloons taken when ventures in the air were more dangerous than they are to-day and other adventures that spoke an abounding vitality. She won a vogue as a celebrity in fields remote from the theatre. Now she largely confines her effort to the stage, which she uniquely adorns.

As an actress Bernhardt has won and dispersed fortunes. Her generosity is proverbial. Her money has been literally at the disposal not only of her near and distant relations and friends but even of people she does not know, for her house in Paris is open to all.

At one time she never entertained less than twenty persons daily at dinner, and it is related that Alexandre Dumas, who was one day of the number sitting at the right hand of Bernhardt, asked her, "Will you kindly tell me the name of your friend on my left?" "That is more than I can do," said she, "for I have never seen him before."

A body variously described as "the foremost examples of the learned professions" and as "immortals of arts and letters," and more definitely as the American Academy of Arts and Letters, met in the New Theatre last Thursday to bestow a gold medal on James Ford Rhodes, the Boston historian.

The persons who made up this gathering were really distinguished in various artistic and learned walks, and happily there were representatives of the theatre among them—a token that the world really moves. Augustus Thomas and Percy Mackaye were these representatives.

The venerable John Bigelow told of a visit to Alexandre Dumas, with whom he took breakfast one morning in 1864, in Paris. Dumas said he never rewrote a book in his life and indeed never read over the manuscripts which he sent to his publishers. Dumas ate rapidly and plentifully, as though his jaws were driven by some powerful mechanism, and after that he fell asleep for half an hour. Mr. Bigelow said that he was warned not to lend Dumas any money, as the distinguished romancer was in the habit of levying on nearly everybody with whom he came in contact.

Mr. Mackaye, who spoke on poetry, though he saw some hope for poets to be self-sustaining in the drama, although they did not seem to figure largely in material affairs. He did not know of any local business directory that described their vocation somewhere between the array of polishers and plumbers.

M. Rancourt, actor, and M. Champagne, dramatic critic—both of Paris and its characteristic atmosphere—fought a duel the other night in the outskirts of that city.

The scene was lighted by torches and automobile lamps—a strange combination of the mediæval and the modern, and quite theatric, withal—and was witnessed by the usual number of intimates.

The actor ran the critic through the lung, and at last accounts the wounded man was in a desperate condition. The case is "in the hands of the police," who universally, as it seems, come a few moments afterward in critical affairs.

Why anybody these days should think of this means of "satisfaction" is beyond comprehension. Yet, there are many persons who still live in an atmosphere of the romantic, in spite of the times.

A critic could not expect to improve the art of an actor with a dueling sword, and an actor could not expect to make less caustic the pen of a critic with a like weapon.

But art and its ethics may have had nothing to do with the encounter.

There have been reports of a bad average theatrical business in London now for at least two seasons, yet it is clear that here and there may be found a prosperous theatre.

The Drury Lane company, for instance, reports for the past year gross receipts of \$51,000 as against \$16,000 for the previous year, or a net profit of \$37,800 as against one of \$7,100. The dividend is 15 per cent. against 10 per cent. a year ago, with £20,000 added to the reserve fund.

So whatever fortune others may have, Arthur Collins and associates are in good circumstances.

PERSONAL



Moffett, Chicago.

NETHERSOLE.—The present season has opened most auspiciously for Olga Nethersole, who for several years has seemed to make no professional progress. The wheel of fortune was bound to turn sometime, but for Miss Nethersole the reverse motion was long delayed. Her opening at the New Theatre was a notable event. In the first place it was the premiere, not American only, but the world first performance of a Maeterlinck play. Then it also marked the advent of Nethersole into the New Theatre with her company as a visiting player, a circumstance which carries with it much prestige even for an actress of her reputation. The third and most pleasing incident of the opening was Nethersole's return to the simple and realistic school of acting, from which she had gradually been drifting.

CLARKE.—Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) have returned from their trip abroad. During their wanderings they had to change their plans several times on account of the strikes and floods which they encountered. Mr. and Mrs. Clarke will remain in New York for a few weeks, after which they will make a tour of the West at the head of their own company, eventually bringing up in Honolulu.

CORCORAN.—William A. Brady sprung a surprise on the patrons of the Circle Theatre Monday evening, Dec. 5, when his production of Jules Eckert Goodman's Mother was transferred to that theatre. Emma Dunn, it was announced, had resigned from the title role, but her successor was not named. The first night audience at the Circle was surprised to see Jane Corcoran cast for the leading part, and was still more surprised at her masterful handling of the role. Miss Corcoran in the original Hackett Theatre production played Elizabeth Terhune, the show girl role, much to the satisfaction of the critics. As a reward for her good work Mr. Brady promoted her to the title-role on the resignation of Miss Dunn. Miss Corcoran has confirmed the wisdom of Mr. Brady's choice.

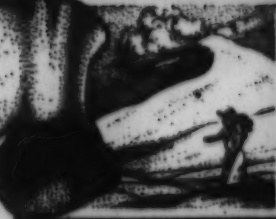
SHATTUCK.—Truly Shattuck has succeeded Kitty Gordon in the title-role of Alma, Where Do You Live? Miss Shattuck made her first appearance in the role Monday night at Weber's and was received cordially. Her work was not at all in the manner of a first performance. Miss Shattuck was with Marie Cahill in Judy Forgot during Miss Cahill's New York engagement, which ended Dec. 3, playing the prima donna role.

BERNHARDT.—Among other things Sarah Bernhardt has given her sex a lesson in self control. While Madame Bernhardt was automobiling from her hotel to the Globe Theatre last Wednesday before the matinee of L'Aiglon her machine crashed into a vehicle at Sixty-fifth Street, suffering considerable damage. Mrs. Maurice Grau, who was with Madame Bernhardt, was unnerved by the shock and had to be taken to her hotel. Madame Bernhardt was not the least perturbed. She prevented herself from being cut by flying glass by holding her muff before her face. The matinee was not delayed.

MILLER.—Henry Miller will produce in Washington on Dec. 19 a new play called The Havoc, by H. S. Sheldon, a Chicago newspaper man. H. S. Sheldon has been confused with E. S. Sheldon, another Chicago playwright, because of the similarity of their names. The Havoc also sounds quite like an E. S. Sheldon title. Mr. Miller will essay the role of a high railroad official. The story of the play is described as tense and gripping.



The MATINEE GIRL



AUDIENCES that cannot fling dull care away with the aid of *The Aviator* are heavily burdened with disturbing conscience. It is a young play, in which the young delight, and seeing which the old grow young.

Following his troubles one casts away the Star's full grown name, the imposing Wallace Eddinger on the programme and above the door of the Astor, and falls to calling him "Wallie" as they did in the not remote knickerbockered days of Little Lord Fauntleroy.

Very blonde, very youthful, he makes a similar appeal to that of his Fauntleroy days. I heard a woman say he was "cute." A white haired man said he reminded him of Nat Goodwin of long ago. I see nothing Goodwinesque in him. The woman seemed to me nearer right.

When he came back from his crazy air flight, taken because the girl of his heart believed him to be brave and was not sure that she could love him if he were not, his fair hair tousled, his plump face grimy as a chimney sweeper's, and he began hysterically to tell the same lie about how he guided the "wind wagon" that he had told before he had made his maniacal first ascent, every woman in the audience thought or said exactly what women had thought and said of him when he had his troubles with his stern grandpapa in the child classic: "Poor boy!"

Anne Caldwell, who wrote *The Nest Egg*, gives two sufficient reasons for a woman's going upon the stage.

"It develops her sense of humor," she says. "An actress has a keener sense of humor than any other woman. And it teaches her to disregard the trifles that throw other women into tantrums. It gives them poise."

Which is what Edith Wynne Matheson said in a different, more New Theatre way.

"The great need of an actress, and of a woman, is a sense of proportion."

Kitty Cheatham is preparing for Christmas gift to her small admirers an entirely new programme for her holiday recital, Dec. 27, at the Lyceum Theatre. Miss Cheatham has become an interpreter of the Swedish genius, Selma Lagerlof, and is deep in that author's philosophy.

Miss Cheatham has the quality of many sidedness peculiar to charming women.

She has her exalted moods, as for instance when showing some tea guests at her pretty eyrie on Fifth Avenue, the photographs of Thorwaldsen's statues.

"Children are the best critics of the arts," she said. "Look at this image of the Christ. Thorwaldsen had made a statue and called a child into his studio to show it to him."

"What does that look like?" he asked the little one.

"Like some great man," was the reply in vague voice.

"Thorwaldsen in a rage at himself broke the statue into bits. Then he began another and in six months sent for the child. 'What is that?' he said."

"O," said the child, "that is 'Come unto me.'"

"Then Thorwaldsen knew he had done his work well. It was the greatest of his statues."

Thus the rapt Kitty Cheatham. Now the other one. "Kitty Cheatham can say an insulting thing in the



KITTY CHEATHAM

prettiest way," said a man who is always seen at her recitals. "If a man called me a dirty dog I would kick him out. When Miss Cheatham says it in her naive way I am flattered."

The Our Miss Gibbs company is so infatuated with these United States that it just won't go back to its English home. Julia James, who has gone back to play Peter Pan is the only deserter. The rest, Fred Wright and Crawford Kent, are standing by that highway of hope, Broadway.

Those Thomases and Thomasinas who doubt the durability and profoundness of friendships among women would be converted if they could be guests at the luncheon Sidney Armstrong Smythe gives to May Irwin every time the comedienne invades Manhattan.

It's good to see Sunny May beam across the cloth at her hostess and see Sunny Sidney Smythe smile back. The quality of fine old wine in that smile moved me to ask them how long they had known each other.

"As I said about the Laura Keane Theatre," responded the guest of honor, "that is the only thing that goes back farther than I can remember."

Mrs. Smythe said. "As Mr. Bellevue says about his first appearance in this country. 'It seems as though everyone who saw me was twelve years old at the time.' I've concluded that everyone who saw me at the opening of the Empire Theatre came in a baby carriage."

It was Mrs. Smythe who paid to May Irwin the prettiest compliment I have ever heard one woman pay

another: "She always reminds me of a bunch of yellow jonquils."

And May Irwin had said of Mrs. Smythe in that sturdily serious way we frequently detect in her: "Sidney Smythe is one good woman. Don't you know about her secret charities? You don't? Gimme a dollar for her poor babies' Christmas. Come, I've got to have it."

There were many glints on "Mrs. Jim" during the luncheon. One of them revealed that the merriest woman on the stage is not of those who "never read my notices."

"I read every word of them," she said, "think them over, and try to profit by them. There were three published since I opened in New York that made me cry with joy."

With the exponent of stage humor present the conversation drifted inevitably upon humor. Miss Irwin agreed that the best stories are usually those that turn upon the man who is befuddled with too much of the cheering cup. In this she is of a belief with Ex-President Roosevelt and George Ade. She repeated George Ade's reply to the President's luncheon request.

"Mr. Ade, will you tell me what you consider a typically humorous story?"

"It's just a little story about a man who had more to drink than was necessary. He got on a street car at the battery, sat down in the corner with an amiable smile and beckoned to the conductor."

"Please tell me, sir," he inquired, "whether that man out front there is the motorman."

"Yes," said the conductor.

"All right, thank you."

"At Fourteenth Street the mellow individual again called the conductor to him. 'Excuse me,' said he, 'but did you tell me that man out front there in the blue suit with the cap is the motorman?'"

"Yes, I did," snapped the conductor.

"Li right, thank you. I jus' wanted to know."

"You'd better go to sleep. When we get to Seventy-second Street I'll call you."

"Li right, cond'ct'r. Thankya."

"At Fifty-fifth Street the individual awoke. His mouth parted and widened. His chin dropped upon his breast. He beat his knees with joy."

"What's the matter?" asked the conductor.

"O, nothing. Nothing at all. I was just thinkin'."

"What were you thinkin'?"

"What a h—l of a joke it would be on you if you said that wasn't the motorman."

A joke which has gone around the world, Miss Irwin said, bore the brand of Bob Hilliard. Mr. Hilliard told it to H. Clay Barnabee, Miss Irwin and others, who were waiting to play their parts in the Barnabee benefit.

Mr. Barnabee insisted that Miss Irwin tell the story to the audience, he not having the opportunity, since he was to go on in the chorus of *Robin Hood*.

Miss Irwin repeated it as a story which Mr. Barnabee wished to share with the audience. It concerned the inebriated person who discovering a negligee of silk and lace in the wardrobe of his hotel called the bell boy and gave him the negligee with the command:

"Have that filled and return it to me at once."

The best story of befuddlement, she thought, was that of the man who in his night habiliments appeared in the hall weeping.

"What's the matter," he was asked.

He sobbed his response upon the elevator man's shoulder: "I'm too d—d drunk to remember any prayers."

THE MATINEE GIRL.



White, N.Y.

JULIAN ELTINGE IN "THE FASCINATING WIDOW" SOON TO APPEAR IN NEW YORK

W. SOMERSET MAUGHAM, FORMALIST

A MAN may frequently be deduced from his work. That fact need startle nobody, for if art is anything, it is an expression of individuality. As a man sees so shall he write. Spectators and admirers—in this case the terms are largely synonymous—of Lady Frederick, Mrs. Dot, and Smith may have pictured W. Somerset Maugham for themselves, and they can't have wandered far afield if they have noted the very evident regard for form, the studied simplicity, and the unflinching taste that characterize the plays.

In his own personality Mr. Maugham exhibits the same conservatism. He is so far from spectacular in appearance and manners that it is easier to describe him negatively than to describe him affirmatively. A man of ordinary height and proportionate breadth, plainly dressed in inconspicuous blue, he rather courts obscurity. Even the pearl scarfpin in his blue cravat and the green clocking in his black socks do not halt the spectator's wandering gaze. His face, immobile in expression, is pale—almost pallid because his hair and his eyes are so black. Although he is a personification of conservatism he is not so insular as to lack courtesy. Mr. Maugham answers questions candidly if he chooses to speak, and if he doesn't choose he frankly says so. Mildness of voice and gentleness of manner do not indicate poverty of opinion nor lack of stamina.

"I came holiday making," said Mr. Maugham as he sat down. "Since this is my first trip to America I want to amuse myself. You know that we in England look on it as a much greater journey from London to New York than you do from New York to London. To my surprise, I found the trip rather short and really comfortable." After all, distances are merely comparative. Mr. Maugham would probably experience even more surprise if he should live in the West where people travel five hundred miles to do a day's shopping. A woman who needs half a dozen hooks and eyes obviously can't let a matter of miles interfere.

Mr. Maugham has crossed the bounding billow, however, on no such imperative quest. "Of course, my pretext is that I wish to see the American performance of my plays. I am gratified, but I can hardly offer any comment comparing the English and the American productions." The author advances cautiously into the jaws of impending quotation marks with a reticence that is constitutional. He is too shy to herd with those who scatter opinions in all sorts of environments.

Like most successful writers Mr. Maugham cannot quite slip the tether. "Although I am taking my vacation I have another play on my conscience—a pure comedy, much lighter in weight than my recent dramas." Perhaps the author feels that he has usurped the privileges of the propagandist; at any rate he is drawing back from the slope that leads down into the gloomy depths of tragedy.

"In one way pure comedy is the hardest form to handle, and in another way it is easier than farce. Comedy, making capital of national peculiarities, is more limited in its scope and in its appeal. Farce, however, is more universal. For example, a man has but to fall over a chair and spectators anywhere will laugh. A German or a Mexican, a banker or a coal heaver, can understand—and perhaps sympathize with the victim. The humor of comedy, however, is subtler perhaps because it is often intellectual rather than physical. You may be pretty sure that audiences will not laugh so heartily at your comedy."

Because comedy is less striking, less obvious, less artful, audiences frequently are as impervious to its patter as a duck is impervious to rain. There is the real difficulty in presenting humor: the gentler it is the more circumscribed is the domain over which it holds sway. The dramatist who seeks to rule the aristocracy—not to say the snobdom—of ideas without losing the democracy of second-hand superstitions

and inherited convictions, has set his two feet on diverging paths.

In his method of work Mr. Maugham is an example of the modern problematical school. "I start from the theme, devising characters and incidents to illustrate logically the text in hand," he explained. This tendency originated when novelists and play-

wrights began in the late Victorian era to present psychological, political, economic, domestic questions in the guise of fiction. Shakespeare and Sheridan never bothered themselves with problems, we may be reasonably certain. In a kindred field Sir Walter Scott stimulated his muse by liberal applications of plot, and George Eliot turned the microscope upon her characters. The present plan differs from predecessors; each has its peculiar advantages. Unity, coherence and the other rhetorical qualities would naturally reside in the theme-cut drama; spontaneity, breadth and genius would just as naturally shy at such a sign post. Cultivated taste now takes the place of wild inspiration. There is this much to be said in its favor: taste is always a reliable guide on smooth ground, whereas inspiration is as likely to upset one in a chasm as to carry him safely to the heights.

Despite his predilection for mild flavors Mr. Maugham speaks well of American humor. "I like your genuine, racy Americanisms. Get-Rich-Quick Wallingford has plenty of dash and vigor, and the lodging house

scene in *The Country Boy* is full of spirit and go. The lines are clever and the acting is cleverer. The Cub impressed me in much the same way. I like the fling and the good-natured violence. Any real, typical American play like these would please a London audience if it is done with American actors. It would be absurd, however, to present it with Englishmen in the roles, for that would be robbing it of its chief claim to distinction.

"The London season started disastrously, and, with a general election in view, I fear it will end disastrously. It seems to me that the way of theatrical people is hard, because the theatrical equilibrium is disturbed by so many events. What with a hot Summer, a cold Winter, an election, and the death of the crowned head, not much is left for the theatre. Of course, plans are being made for coronation week, but there will be so many counter-attractions that even a coronation won't benefit the box-office greatly. The best London season now lies between September and December. It used to be in May and June, but other interests have cut into that part of the year."

Rising to open the window Mr. Maugham interpolated: "I can't get used to the American temperature. While wintry blasts are raging around the corners outside I am wilting in tropic heat. In England we keep our rooms much cooler." The St. Regis, perhaps, acts inadvisedly in extending such a warm welcome to visitors from the British Isles, but if Mr. Maugham will consider it symbolic, no harm will have been done. This he may possibly be persuaded to do because through kindly motives he refused to criticize American dramatic taste. "The public has been so kind to my plays that I can find no fault with the American discrimination." The terms of his acquaintance seem to be as cordial as his native conservatism permits.

"I don't want to see any English or French plays here," said the playwright, "because they are plentiful at home." Is he studying us in our habitat? Perhaps a sane American may yet appear in English literature. "I have, however, been to the theatre frequently enough to be impressed with their enormous size. Some plays show off well in large houses, but my own plays really need small theatres. The Empire is much larger than most of the London buildings; it is exceeded only by two or three. The Comedy strikes me as very comfortable in every respect." Mr. Maugham is undoubtedly correct; the modern play ordinarily fits into a little house where intimacy can be established between actor and spectator, but



W. SOMERSET MAUGHAM

sonid drama like *The Scarlet Pimpernel* does expand to remoter walls. All the recently built theatres, however, are of the vast-pocket size where a listener feels as if he were in the bosom of his family.

Even Mr. Maugham's reading is selected for the purpose of completing his saturation in Americanisms. The Awakening of Helena Richie was lying where the reader had dropped it on going to the door. "Mr. Harvey, my friend, the editor of *Harper's Weekly*, on hearing me inquire about American novels sent me a stack that high," said Mr. Maugham with a gesture. "From it I selected Mrs. Deland's, which was known to me by name." As an interviewer could never hope to compete with Helena Richie, it was plainly the part of wisdom to withdraw. The host submitted with good grace to the parting, and doubtless found solace in the Chester lady's company. CHAUNCEY L. PARSONS.

PRE-ELIZABETHAN REVIVALS

The American Dramatic Guild presented two ancient bits of early English drama in a matinee performance at the Hackett on Dec. 6. Mankind is a morality, representative of the third period of development of church ceremonials, when abstract qualities were personified, and the plays were presented by strolling players. The plot indicates the natural inclination of man toward piety, the wiles of the devil, the fall of man and his repentance and forgiveness. Mr. Short played Mankind intelligently and agreeably. Mr. Bentley injected real spirit and individuality into the role of Mischievous; his was the most spontaneous work of the afternoon. Mr. Greenstreet made an amusing Nought. Others in the cast were Mr. Sams as Mercy, Mr. Bayfield as New Guinea, Mr. Mason as Now-a-days, Mr. Osborn as Titivilla.

The Second Shepherd's Play consists of two parts, a broad farce and a reverent scene at Bethlehem. In the farce, Mak, a peasant, steals a sheep from the three shepherds and hides it in a cradle, while his wife takes to the bed to aid in the deception. Mak's villainy is discovered, and he is tossed in a blanket. Immediately after this the angels direct the shepherds to Bethlehem, where they lay their presents at the Virgin's foot. The three shepherds, Messrs. Bayfield, Greenstreet, and Osborn, extracted a great deal of mirth from their parts in the rough, Elizabethan manner. Mr. Sams played Mak, and Mr. Bentley was the animated wife, Gyll. Maria was spoken by Mrs. Sams.

Both plays had been cut extensively, but they were long enough to give the audience a taste of old-time productions without becoming monotonous.

OLD HEIDELBERG.

The New Theatre announces the cast for its revival Dec. 16 of Wilhelm Meyer-Forster's romantic drama, *Alt Heidelberg*. Frank Gillmore has been cast as Karl Heinrich, heir apparent to the throne of Sachsen-Karlsburg, and Jessie Busley as Kathie, the innkeeper's daughter. The minister, Von Haug, will be E. M. Holland; the Kellerman, Albert Bruning; the Dr. Juttner, Louis Calvert; the valet Lutz, Ferdinand Gottschalk; the Baron von Passarge, Ben Johnson; the Kurt Engelbrecht, Pedro de Cordoba; the Frau Dorffel, Mrs. Sol Smith, and the Frau Ruder, Helen Reimer. The New Theatre will use a translation made for it from the original text.

WILLIAM A BRADY WINS.

In his suit to recover \$15,000 damages for injuries alleged to have been struck by a taxicab in 1908 at Forty-sixth street and Eighth Avenue, William A. Brady was awarded \$5000. Among the interesting events of the trial, Dec. 7, was the Court's tacit reprimand of Mr. Brady for crossing his legs and the confession that several managers get \$25,000 for rehearsing and staging a play. David Belasco, A. L. Erlanger, and Julian Mitchell are the others who receive this large sum, according to Mr. Brady.

IRVING STATUE UNVEILED.

Sir John Hare unveiled the statue of the late Sir Henry Irving erected by Thomas Brock in Charing Cross road back of the National Gallery, London, on Dec. 5. The statue represents the actor standing with one hand on his hip and the other holding a roll of manuscript. He is wearing a doctor's robe over a frock coat. Contributions which assured the erection of the statue, it is said, came from admirers of the actor in the United States.

TERRY-NEILSON RETURNING TO LONDON.

Fred Terry and Julia Neilson, who have been appearing in New York under the direction of Klaw and Erlanger, terminate their engagement in this country next Saturday evening, Dec. 17, and return to London to open their own theatre with a brief revival of *The Scarlet Pimpernel*. They will then put on a new play called *Miss Popinjay*.

THE MAESTRO'S MASTERPIECE.

Arthur Hammerstein will produce in Syracuse, on Jan. 23, a new musical drama, *The Maestro's Masterpiece*, by Edward Locke, author of *The Climax*. On Jan. 28 it will come to town. Madame Marie Pampari of Milan, an Italian dramatic soprano, will have the leading role.

A FALLING OPERA GLASS.

A careless gallery patron of the Metropolitan Opera House, Dec. 8, allowed a pair of opera glasses to slip through his fingers and thereby inflicted a scalp wound on the head of Theodore Obermeyer, who sat below.

THE ROYAL BOX IN YIDDISH.

The Royal Box, the well known Charles Coghlan play, had its first production in Yiddish at the Adler Theatre on the Bowery on Dec. 7. Joseph Kessler appeared as Edmund Kean.

THE PLAYS OF THE WEEK

Globe—Sarah Bernhardt.

LA FEMME X.

Drama in four acts et un prologue, by Alexandre Bisson. Produced on Dec. 12, by Sarah Bernhardt.

Jacqueline Madame Sarah Bernhardt
 Fleuriot M. Maxudian
 Noel M. Denenbourg
 Raymond M. Lou Tellenen
 Perissard M. Canroy
 Laroque M. Decœur
 Cheneil M. Coutier
 Valmorin M. Durost
 Merleol M. Laurent
 Le Président du Tribunal M. Paviers
 Fontaine M. Coquelet
 Victor M. Dieck
 Un Greffier M. Bubens
 Un Huisier M. Dieck
 Madame Varenne Madame Saylor
 Helene Madame Romani
 Felicie Madame Duc

The immortal Sarah died another death at the close of *La Femme X*, and an affecting death it proved. Whether she shed real tears cannot be determined, but there were others who did, and who in the act testified afresh that Madame Bernhardt knows how to depart from this vale of sorrow in a completely satisfactory fashion. Her Jacqueline was a more repressed and a more expressed heroine than the Madame X with which American audiences are acquainted. She moved about the stage less, but she was more audible than her American prototype. If she was too continuously audible in the great trial scene, she achieved a conclusion in the final scene with her son that merits unlimited admiration.

La Femme X gives many of the supporting actors good chances to score, both because of the structure of the play and because of the familiarity of the audience with it. M. Tellenen as the son came in for a deserved recognition from the audience. M. Maxudian was rather more explosive than his Atlantic actors. M. Denenbourg depicted a gentle, sensitive and sympathetic Noel. M. Coquelet was another favorite by reason of his comedy. Madame Boulanger and Madame Romani, the servants, were entirely competent. The audience was favorably impressed by the ensemble work. *La Femme X* will draw full houses from Madame Bernhardt's admirers in New York. A special matinee of this play will be given Friday.

LES BOUFFONS.

Play in four acts by Miguel Zamacoia. Produced on Dec. 10 by Sarah Bernhardt.

Le Bouffon Jacasse Madame Sarah Bernhardt
 Vulcano M. Decœur
 Olivier M. Maxudian
 Le Baron M. Denenbourg
 Narcisse M. Barry
 Jacques M. Canroy
 Billard M. Paviers
 Julien M. Laurent
 Baroco M. Coquelet
 Le Marchand M. Coutier
 Pierre M. Dieck
 Jeannot M. Adam
 Roger M. Adam
 Solange Madame Duc

The Jesters was played in English by Maude Adams, who, it must be confessed, gave the impression that she had attempted something a bit outside her range. Madame Bernhardt's French version of the drama simply indicated another phase of her genius without a suggestion of exhausted resources.

The plot is almost as lyric as dramatic. A young nobleman and his friend paraded as jesters to find out whether a girl would be more easily won by wit or good looks. With a hump on his shoulder and with the euphonious name Jacasse, the nobleman pitted himself against the physical and sartorial splendors of Narcisse in laying siege to the heart of Solange, the lovely daughter of an impecunious baron. At the same time, Vulcano, the noisy braggart, who had established himself commandant of the family servants, championed the cause of his countryman, Baroco. In the contest, Jacasse wins, hands down, and is chosen jester to the baron. He then labors to teach Solange the meaning of love—a not too difficult task. The baron proudly refuses his consent, even when Jacasse discloses his pedigree, because the baronial resources are vanished. The family treasure chest, opportunely discovered in the courtyard, removes all parental objection to the match.

On Saturday evening, Madame Bernhardt showed the effects of her week's toil; her hand was hardly ever off a supporting shoulder, table, or chair, although she did not lean against anything. Despite her evident weariness, however, her voice betrayed no physical exhaustion; her tones retained their pliancy and their smoothness. She recited eloquently the story of the breeze that returned

Au pied de la Mama
 Qui filait de la laine.

These lines represent the climax of her elocution, because they are gentle, true, artless, sweet and pure. She rose to more explosive emotional display, of course, but to nothing more sincere or affecting. The scene in which she wooed Solange was also full of lyric beauty. She got through the duel with Vulcano with amazing felicity. On the whole, Jacasse is a much more convincing creation than the Duc de Reichstadt. In the first scene particularly, where the jester

is habited in brown and creamy white, Madame Bernhardt's youthfulness is astonishing. She should stick to the warmer shades and abandon dead white. In one respect, however, she betrayed her sex; Jacasse smiled too often and too bewitchingly. No young man is ever quite so charming.

The support was excellent in the parts of the braggart Vulcano, the beleaguered baron, the volatile Baroco, the companion of Jacasse, and the cook. Madame Duc was rather too plaintive and monotonous to be interesting.

LA SAMARITAINE.

Biblical drama in three acts by Edmond Rostand. Produced on Dec. 8 by Sarah Bernhardt.

Photine Madame Sarah Bernhardt
 Jesus M. Maxudian
 The Centurion M. Decœur
 Asrael M. Denenbourg
 Pierre M. Canroy
 Sombre M. Durost
 A Shadow M. Lou Tellenen
 A Man M. Barry
 A Man of the People M. Coquelet
 A Young Girl Madame Saylor
 A Young Woman M. Laurent
 A Young Woman M. Dieck
 A Young Woman Madame Duc
 A Young Woman Madame Desroches
 A Young Woman Madame MacLean
 A Young Woman Madame Thomas
 A Young Woman Madame Helene
 A Young Woman Madame Ringer
 A Child Petite Bacon

La Samaritaine was first produced in Paris during Holy Week in 1897 and has since been an annual recurrence. In Chicago, Madame Bernhardt presented it to an American audience on Oct. 30. It is of special interest because Christ moves through the drama in person.

The material of the play is extracted from the fourth chapter of the Gospel according to St. John, the narration of the conversion at the well. After a discussion of the promised Messiah by the spirits of Abraham, Isaac, and Jacob, and by the Samaritans, Christ and his apostles enter. The latter leave to buy food, and Photine approaches the well with a jar on her shoulder. Amazed and confounded by the man and his words, she hastens back to the city to bring her fellow townsmen to him. Repulsing her lover, she preaches to the jostling mob with such earnest vigor that they follow her back to her Master. As Christ blesses the children, the crowd sink to their knees, and the curtain falls.

The scarcity of dramatic action centers the attention upon the histrionic investment of the incidents. As the plot is almost entirely internal, one watches to see how it is externally indicated. As one might expect, Madame Bernhardt created a brilliant Photine, a carefree courtesan, and set her against a repentant Photine, transported by the religious emotion that she was experiencing. Although it is essentially a character of two colors, Sarah Bernhardt added lights and shadows as well as other tints that made her Photine a diversified characterization.

The obvious rock in the channel of such a drama is the difficulty of preserving the proper spirit of the action, and the possibility of impressing the audience disagreeably. Every precaution was exercised to indicate sincere reverence and to sustain the dignity of the impersonation of Christ. To this end, Edmond Rostand contributed verse of a brilliant and eloquent quality. It is capable of sonorous delivery and not infrequently rises to grandeur. M. Maxudian at all times acquitted himself with stateliness, even with exaltation. Although not a great actor, he has sufficient taste to shape his deportment in obedience to the exacting requirements of his unusual part. It is hardly necessary to suggest that anything rapid, flippant, or pretentious in his attitude, his gestures, or his tones would have been intolerable. The lights and the costumes, also, could not be negligently handled. Particularly impressive was the starry night of the first scene, with the dim figures of the patriarchs at the well; it set the tone of subsequent action. Simplicity in M. Maxudian's costume, and unusual Oriental beauty in Madame Bernhardt's were logical and effective qualities.

The entire production of *La Samaritaine* is marked by a high degree of deft and artistic artificiality. It is to be hoped that less skillful directors will not be stimulated by this French success to undertake a similar production.

RESUME OF THE WEEK.

Most of the metropolitan critics last week, reveling in their opportunities, held a carnival of epithets in honor of Sarah Bernhardt at the Globe. The facts of the case are that the actress gave ten performances of six different plays within six days, a record that few younger members of the profession would voluntarily undertake. For every performance the theatre was crowded with enthusiastic patrons who listened attentively and discriminatingly.

Besides the plays reviewed at length, her repertoire included three revivals: *Le Procès de Jeanne d'Arc*, *La Dame Aux Camélias*, and *La Sorcière*. The first—which, by the way, is Madame Bernhardt's favorite—is a drama in four acts by Emile Moreau. As Jeanne appears only in the second and third acts, the interest of the spectator naturally is greatest at those points. Two climaxes are landmarks in the progress of the action: the first, when Jeanne d'Arc undergoes the tortures of the thumbcrew; the second, when hearing the voices she snatches back her recantation and tears it to pieces. Although her acting is without

frenzy, it is not without power. She is, as she always has been, an actress of inexhaustible artistry and resourcefulness, and even in her subdued moments—perhaps most in her subdued moments—she indicates that time has not diminished her comprehension of dramatic art. In *Le Procès de Jeanne d'Arc*, there is (Continued on page 8.)

NEW PLAYS OUT OF TOWN.

Drifting, Preston Gibson's new play, had its premiere at the Hyperion Theatre in New Haven, Dec. 7. In the cast are Edith Luckett, Janet Sotham, Frank Worthington, Walter Hale, Ernest Band, Charles Lamb, Frank Goldsmith, Egbert Munroe, Ann Archer, Constance Kirkham, Charles Hahn, James McNey, and Grace Morrissey.

Annie Russell opened her season in Leonard Mar- ick and Michael Morton's *The Impostor*, in Atlantic City, Dec. 8. In the cast are Charles Richman, Wilfred Drycott, Oswald Yorke, Wilson Reynolds, George Barker, Frank Dowker, Clara Brady, Elmer Lyons, Grace Carlyle, Katherine Clarendon, and Mabel Norton.

Billie Burke gave the premiere of *Susanne*, an adaptation of Frantz Fonsoon and Fernand Wichler's *Le Mariage de Mlle. Beulemans*, in Buffalo, Dec. 8. C. Haddon Chambers made the adaptation. In the cast are Rosa Rand, David Glassford, Harry Harwood, Conway Tearle, G. W. Argen, and Julian L'Estrange.

Sweet Sixteen, a musical comedy by Victor Herbert and George V. Hobart, opened at the Court Square Theatre, Springfield, Mass., Dec. 8. In the cast are Eugene Cowles, Harriett Standon, Florence Nash, Frances Gordon, Florence Gerald, Scott Welsh, and Frank Doane.

NEW PLAY FOR BERNHARDT.

John De Kay, an American living in Mexico, who has written a play for Sarah Bernhardt, arrived yesterday by the Cunard line steamship *Orizaba*, from Liverpool. He said the play, *Judas Iscariot*, was the first one he had submitted to a manager or an actress, although he had written others for his own entertainment. He said he would attend the rehearsals.

"A man who gives up all for another man would be incapable of betraying him for money. My Judas does not betray him for money," he said. "The action of the play is in Jerusalem. It begins with Pilate and ends with the great tragedy of Judas. I think it is Oriental in its atmosphere, and in it I tried to interpret something of what I believe to be the position of the Jew in that time and place."

Mr. De Kay says Reynaldo Hahn has written special review for the drama.

BALALAIKA ORCHESTRA—RUTH ST. DENIS.

On Monday afternoon, Dec. 12, the Imperial Russian Court Balalaika Orchestra, under the direction of W. W. Andreeff, gave a matinee at the New Amsterdam Theatre. A good sized audience greeted the orchestra and the leader with enthusiasm that did not diminish before the programme closed. For mellifluous and facile phrasing the work of the musicians is delightful, and the programme is arranged with felicity. Ruth St. Denis appeared in her repertoire of Egyptian dances, to the enjoyment of the spectators. The Tamboura excels in sensuous beauty, the Manifestation of Isis in Oriental splendor, the Rise and Fall of Egypt in dignity of structure and symbolism. Music for the dances was arranged by Walter Myro-wits.

HE SWINDLED LAUDER.

There was a decided theatrical interest in the disappearance from Boston of Robert H. Davis, a young Napoleon of finance, for whom the police are now hunting. He is wanted for taking the property of women, ministers, Masons, and lots of others, but where the stage comes in was in connection with Harry Lauder. He gave a dinner in honor of the canny Scotch vaudeville star when in Boston, and Governor Guild and many more notabilities were present, and the rumor has it that the guest of honor was so flattered at the compliment that he invented to the tune of several thousands. Possibly now he's singing "For He's My Davie"—and giving it a touch of pathos. Davis's effects were sold at auction in Boston last Monday. Among his unpaid bills was one of \$1,162.50 for theatre tickets.

REFLECTIONS.

Lena Ashwell arrived in New York on the *Arabie* Monday evening to star with Wilton Lackaye in Judith Zaraine.

Bernhardt has postponed *La Beffa*. She will repeat *La Sorcière* Thursday evening.

Mrs. Kate Douglas Wiggin is president of a society formed Monday to organize a stage children's Christmas festival Sunday night, Jan. 1, at the Criterion Theatre, proffered by Charles Frohman. William Harris is treasurer and Mrs. Anna V. Morrison secretary, and Millie Thorne and Francis Wilson are on the Executive Committee.

MARIETTA OLLY.



Marietta Ollly is the prima donna and emotional actress, whose transfer from the serious drama, *The Whirlwind*, of last season, to the title role of the comic opera, *Madame Troubadour*, this season, was one of the most startling events in recent theatrical history. It is said that Mme. Ollly had a thorough training in musical comedy long before she came to America.

(Continued from page 7.)

Little besides *la pucelle* to arouse great interest. The vacillating Bedford, played by M. Tellengen, affords the desired contrast and depicts the outward and visible effect of Jeanne's character on others. Warwick was played by M. Decoeur.

The other two plays have so long been associated with Sarah Bernhardt's name that lesser actresses ordinarily do not care to attempt them. *La Dame Aux Camelias* and *La Sorciere* were among her earliest triumphs and have never left her repertoire. *La Dame Aux Camelias* is a five-act drama by Alexandre Dumas, fils, relating the amours of Marguerite Gautier and Armand Duval. The wayward French heroine has not lost her power to charm. Her gaiety, her grief, and her pathos delighted spectators and in some cases diluted their pleasure by sympathetic tears. The play offered histrionic opportunities to M. Tellengen as Armand Duval, to M. Maxudian as George Duval, and to Madame Seylor as Nanine, which they were not slow to accept.

Victorien Sardou's *La Sorciere*, one of the most theatrical dramas that ever achieved success, relies upon vivid passion and conflicting emotion through five acts. In the hands of Sardou, that is no weak reed, and in the hands of Sarah Bernhardt it completely satisfies the most insatiable. Zoraya moved through the fire and blood of the Inquisition, undismayed by the necessity of denouncing herself as a witch in order to save her lover, Don Enrique. Madame Bernhardt suggests to everybody's complete satisfaction the fire and the madness of the Moorish enchantress. The gilding on her famous voice is badly rubbed, perhaps, and her face lacks the illusion of youth, but the spirit has not deserted its temple. M. Decoeur as Don Enrique, M. Denenbourg as Cardenas, Madame Duc as Joana, M. Maxudian as Cardinal Ximenes, Madame Seylor as Afrida, and Madame Boulanger as Aisha gave notable support.

This week, the repertoire includes *La Befia*, a play new to America, and *La Tosca* and *Sapho*.

Empire—The Private Secretary

Farce comedy in three acts from the German of Von Moser by William Gillette. Revived Dec. 12. (Charles Frohman, manager.)

| | |
|------------------------|---------------------|
| Rev. Robert Spaulding | William Gillette |
| Mr. Cattermole | William Riley Hatch |
| Douglas Cattermole | Clifford Bruce |
| Mr. Maraland, M. F. H. | Frank Andrews |
| Harry Maraland | Albert Parker |
| Mr. Sidney Gibson | Charles H. Bradshaw |
| John Knox | George D. Hubbard |
| Edith | Stewart Robolus |
| Eva | Louise Rutter |
| Miss Ashford | Josephine Brown |
| Mrs. Bond | Marie Wainwright |
| Mrs. Spaulding | Marion Abbott |
| | Margaret Greene |

William Gillette's great success, *The Private Secretary*, in which he appeared for more than 2000 times at the time of its first production, Sept. 29, 1884, had a completely successful revival Monday night. The Rev. Robert Spaulding is Mr. Gillette's best farceical part, and as such appeals to the new generation of playgoers who have risen since its original production. Mr. Gillette is the only member of the original cast

in the revival. The work of his present associates is, however, entirely adequate.

The four weeks' engagement of Mr. Gillette at the Empire is a big event in New York Theatricals, for it is his farewell engagement in this city. At the close of this season's engagements Mr. Gillette will retire permanently from the stage and devote himself to writing and directing. Next week's play will be *Secret Service*.

Astor—The Aviator.

Farce comedy in four acts by James Montgomery. Produced on Dec. 8 by Cohan and Harris.

| | |
|---------------------|--------------------|
| Robert Street | Wallace Eddinger |
| James Brooks | Robert Conness |
| Hopkinson Brown | Jack Devereaux |
| J. H. Douglas | Frank Currier |
| Mons. Gaillard | Frederick Paulding |
| John Gordon | Samuel Reed |
| Sam Robinson | Edward Begley |
| Joe Hurley | Ford Fenimore |
| Louis | Wm. P. Connery |
| No. 1 | Pages at |
| No. 2 | "Gordon |
| No. 3 | "Inn." |
| No. 4 | Richard Webster |
| Miss Grace Douglas | William Offeman |
| Mrs. J. H. Douglas | Christine Norman |
| Miss Madeline Riley | Emily Lytton |
| Miss Blair | Osa Waldrop |
| Miss Henderson | Edythe Thorne |
| Miss Zonne | Nan Davis |
| | Irene Warfield |

Wallace Eddinger bids fair to achieve in the postponed flight of *The Aviator* almost as much success as his reluctant hero achieved in his flight. Robert Street, the aviator, stayed in the air simply because he didn't know how to come down; Wallace Eddinger did much the same thing.

Robert Street, having written a popular aeronautic novel, retired to Lenox, Mass., for rest with an imaginative friend, Hopkinson Brown. Here he posed not only as an author, but also as a bona fide aviator, until along came a genuine high flyer, Mons. Gaillard, who challenged him to a contest and furnished the machines. Forced into an uncomfortable dilemma, Bobby seized the daring horn, and took a few surreptitious lessons from Sam Robinson in handling a bird-cart. His ignorance and inexperience proved to be of use, for he could not land until his competitor had long given up the race. The prize, of course, was the heart and hand of Grace Douglas, whose father was backing Bobby against the Frenchman.

The outline of the action gives one no idea of the numerous trivial but effective details that are tagged to the plot at every point. Three of the scenes are laid in a Summer hotel in the Berkshires, a typical Cohan establishment with pages, telephone girl, Summer guests, telegrams, proprietor, and all the other appurtenances which can be utilized for the diversion of spectators. The action, also, is illuminated with a great deal of by-play and pantomime that unmistakably suggests the passing thoughts of the actors. After the fun once warms up—the movement seems rather slow during the exposition—the audience doesn't have much leisure for anything but laughter.

Although Wallace Eddinger is always conscious that

JULIA MARLOWE.



Bangs, N. Y.

One by one Julia Marlowe is adding to her already long list of Shakespearean roles. Miss Marlowe is the only native actress who year after year holds to the "Bard of Avon." With each new role she shows her deeper understanding of the Shakespearean spirit. Miss Marlowe realizes that continuous and consistent study of the Shakespearean heroines is necessary for their highest interpretation. It is evident that she has had the worthy ambition of being the greatest American exponent of classic roles, an ambition which is very much furthered by her masterly interpretation of Lady Macbeth.

OLIVE WYNDHAM.



Frank C. Bangs, N. Y.

Olive Wyndham is again this season a member of the New Theatre company, playing Helen Thorndike, the heroine, in Pinero's *The Thunderbolt*. She has the promise of as attractive parts this season as she enjoyed last year, when she appeared in *The Cottage in the Air*, *The School for Scandal*, and *Sister Beatrice*.

spectators are watching him, he depicts an agreeable hero, best at his ostentatiously innocent moments. Fortunately he never gets so far away from comedy that he can't leap back at a single jump. His few sentimental lines, prettily as they are spoken, betray Mr. Eddinger into his besetting sin—a saccharine cadence that soon cloy. In comedy he assumes a blank, unconscious expression that rather flatters spectators into thinking that they unassisted have discovered the humor. The more innocent he looks, the slyer his comments are apt to be. Mr. Eddinger is also furnished with much clever pantomime, such as the business with the balloon.

The support is particularly good in the masculine roles. Frederick Paulding, the volatile Frenchman, plays his swift comedy well. Edward Begley, on whose account *The Aviator* was postponed from Dec. 6 to Dec. 8, is able to assume the role of an enthusiastic heavyweight. Although he plays it in an artificial key, he is consistently amusing. In spite of a rasping voice, Jack Devereaux makes Hopkinson Brown out to be an agreeable friend; at serious moments, he showed some versatility. The ensemble acting of the last scene, dashed off at a furious Cohan pace, is a worthy climax. The actors seem to inspire each other, and doubtless the laughter of the audience buoys them up.

The lines are clever, the acting spirited, and the comedy is well sustained. *The Aviator* moves with vigor and assurance. It is, moreover, a clean play. These qualities should commend it to a large constituency.

Hackett—Daddy Dufard.

Comedy in three acts by Lechmore Worrall and Albert Chevalier. Produced Dec. 6 (Lieber and company, managers).

| | |
|----------------------|--------------------|
| Achille Talma Dufard | Mr. Chevalier |
| Rose Dufard | Violet Heming |
| Paul Hammond | A. Hyton Allen |
| Celia Fitzjames | Frankie Raymonde |
| Grover Toft | Leslie Kenyon |
| Bert Cole | Claude H. Cooper |
| Madame Poulard | Mary E. Barker |
| Joseph Fontaine | Arthur Brankston |
| The Great Jolly | Harry Brett |
| Otto Meyenberg | Louis Hendricks |
| Cesare Golliti | Horace Mitchell |
| Mark Heinle | John C. Holliday |
| Sir John Baines | John Blackmore |
| Marie | Grace Illingworth |
| Jackson | C. L. Emerson |
| Manager Welland | Robert Martin |
| Box Office Clerk | Stephen Joy |
| Florist's Boy | James L. Foster |
| Mabel | Alice Johnson |
| Robert Burton | J. Sebastian Smith |
| Commissionaire | Gus Stinson |
| Signor Giffonti | Harry Le Grange |
| Mr. Saunders | Walter E. Johnson |

The claim of vaudeville supporters that Broadway playgoers who spurn the vaudeville of the regular variety houses are unwittingly the most enthusiastic applauders of specialties when inserted in a three hours' concoction labeled "play," is strengthened by the success of Albert Chevalier in *Daddy Dufard*. Mr. Chevalier is essentially a vaudeville performer. Although he has appeared in the legitimate in London this is his first venture as a dramatic star on this



Hall, N. Y.

Willard R. Peck

Fred Emmon

William Collier

Evelyn Maughan

"WILL YOU EVER HAVE ANY SENSE?"

From "I'll Be Hanged If I Do" at the William Collier Theatre, New York

side. However, he includes in the entertainment called Daddy Dufard several of the songs with which vaudeville audiences have long been familiar, and the reception of these songs is the most flattering incident of the evening.

Without the Chevalier number in the third act, which is cleverly introduced as a part of the bill at the Caledonia Theatre, the real dramatic element of the play, which could easily be reduced to a twenty-minute sketch, would hardly suffice for an evening's amusement. Messrs. Worrall and Chevalier, the authors, acknowledge on the programme indebtedness to an old French play for the character of Dufard and for an incident in the third scene of the third act. Since the play is all Dufard and the third scene of the third act is the only highly diverting part of the dramatic episode, one is forced to wonder why the French author is not given credit and why the play is not called an English adaptation.

The story Dufard, in the language of stageland, is a "has-been." His daughter, Rose, through no lack of ability but through want of influence, promises to be a failure. She had expected an engagement from Manager Toft of the Caledonia Vaudeville Theatre for the leading role in a dramatic sketch by her lover, Paul Hammond. Celia Fitz James, a musical comedy and burlesque star, however, was engaged, either because she had a reputation or was the "type," in spite of Dufard and Hammond's protest. The old actor does not intend that his daughter shall be superseded by any burlesquer. Though an old-timer, he realizes the modern theatrical demand for sensation. He revives his old title of Baron Dufard. When Celia haughtily demands higher salary of Toft he comes for Rose who, as the daughter of a baron, is more valuable than ever. Rose goes on in the sketch and makes such a hit that she secures for herself a permanent place in the paint-and-powder world, makes Hammond the author of the hour and is enabled to furnish a comfortable living for the old man.

Chevalier essays the role of Dufard and selfishly keeps all the good things for himself. He occupies the middle of the stage almost continuously. What his supporting company does is of little importance beyond acting as a feeder for himself. One must admit that few actors could have sufficient vitality and magnetism to retain an audience's interest in a three-act monologue, besides throwing in a fifteen-minute vaudeville sketch. At times even Chevalier gets tiresome, but his coster and dialect songs, which are rendered in a wonderfully artistic manner, in the third act, save him from petering out altogether at the end.

Violet Heming makes Rose a sweet, simple girl and very attractive. Miss Heming has no chance to display dramatic powers, but in her quiet and unaffected manner commands flattering attention. More snowed

under even than Miss Heming is A. Hylton Allen, whose presence is felt not by what he does but by what he doesn't do. It is a difficult task to do nothing and still be in the picture. Mr. Allen does this. Harry Brett and Frankie Raymonds are amusing in conventional stage types of stage people. Mary E. Barker as Dufard's landlady in Soho brought her ripe experience as an actress into play. Leslie Kenyon offers the novelty of a sane theatrical manager. Mr. Kenyon deserves a medal for departing from the old idea, that impersonation of a theatrical manager should embody caricature.

If Daddy Dufard escapes the ice chest, the saving grace will be Chevalier's imitation of himself as an act on the bill of the Caledonia Vaudeville House. No one is acquainted with all the best in the theatre world who has not seen Chevalier and heard his songs.

Broadway—Sothorn and Marlowe

E. H. Sothorn and Julia Marlowe appear in three plays for this the second week of their four weeks engagement. As You Like It, with Mr. Sothorn as Jacques, and Miss Marlowe as Rosalind, is the bill for Monday, Tuesday and Wednesday evenings. Romeo and Juliet, with Mr. Sothorn and Miss Marlowe in the title-characters, will be presented to-morrow and Friday evenings and at a Saturday matinee. Hamlet, with Mr. Sothorn as the Prince of Denmark, and Miss Marlowe as Ophelia, will be the offering for Saturday night.

All of these three plays are offerings in which Mr. Sothorn and Miss Marlowe have already been seen many times in New York city. The plays seem to illustrate something of the scope and achievement of these talented and earnest actors, who have so ably acquitted themselves in their splendid production of Macbeth. Moreover, it is promised that the productions of this week are this season more complete, lavish and accurate in every detail than ever before. The study of a Shakespearean character may never be entirely exhausted, and those playgoers who have seen the distinguished co-stars in these same productions during other engagements should find a special pleasure in watching their development from year to year. No artists as capable and earnest as Mr. Sothorn and Miss Marlowe can continue in such representations without constant improvement in impersonation.

As You Like It is presented in four acts and eight scenes, the intention being to make the play as connected as possible and to emphasize the characterization and the lyric qualities that lend charm to this woodland romance. Miss Marlowe's Rosalind is one of her most fascinating roles, and affords her exceptional opportunities for the display of her grace, wealth of poetic sentiment and refinement of diction.

Mr. Sothorn assumes the comparatively brief but scarcely less noted role of the philosophic Jacques. Romeo and Juliet, the greatest of all love tragedies, and Hamlet, the most profound tragedy of mental conflict, never lacks interest.

The repertoire for the third week of the engagement, beginning on Monday, Dec. 19, will be: Monday and Tuesday evenings, The Taming of the Shrew; Wednesday and Thursday evenings, The Merchant of Venice; Friday evening, Twelfth Night; Saturday matinee, As You Like It, and Saturday evening, Macbeth. Matinees are given on Saturdays only.

At Other Playhouses.

WEST END.—The Summer Widowers played last week at the West End. William Kolb and Max Rogers, as Lison and Askan, were amusing. Ada Lewis as usual was a prime favorite, and Miss Norton, as the lady detective, won favor. Alice Dorsey's singing was excellent. This week, The Fourth Estate.

CITY.—Kyrle Bellew appeared last week at the City Theatre in Raffles. His powerful portrayal of this famous character won the appreciative applause of the audience. Froillett Paget, as Lady Melrose, and Jane Tyrell, as Mrs. Vidal, were well received. Good acting was done by Frank McCormack, Frank Conner, and Jane May. The theatre this week has inaugurated its vaudeville policy.

CIRCLE.—Mother came to the Circle last week with a somewhat changed cast. Jane Corcoran, who played Elizabeth Terhune in the original production, has replaced Emma Dunn in the title-role. Agnes De Lane has succeeded Miss Corcoran in the juvenile role.

ACADEMY.—The Ensign was the bill at the Academy of Music last week. A splendid performance was given, and the scenic presentation was excellent. The production pleased good houses throughout the week. Theodore Fricbus in the title-role gave a finished and pleasing performance. That clever little child actress, Grace Shanley, played Mary in a way that made this part stand out in all its strength. James Devine, as Sargeant O'Shay, was a splendid bit of character acting. Priscilla Knowles and Anna Hollinger were well received. The President Lincoln make-up of Mr. Bennett was so remarkable that it completely upset the audience and marred one of the serious scenes of the play. This week, The Power of the Press.

GRAND OPERA HOUSE.—Adeline Genes and company in The Bachelor Belles moved from the Globe Theatre to the Grand Opera House last week to make room for Madame Bernhardt at the Globe. The same cast and same scenic equipment which pleased the up-town patrons were offered the patrons of the Grand Opera House. This week, Bessie McCoy in The Echo.

HENRY CLY CARLETON DEAD.

The Noted Playwright Expires of Paralysis at Hot Springs, Ark.



Henry Cly Carleton, the playwright, died at Hot Springs, Ark., on Dec. 10, from paralysis, aged fifty-four years.

Mr. Carleton went to Hot Springs a year ago suffering from rheumatism. For a time it was thought that his health would be restored. He relapsed, however, and for several months it was known that his condition was hopeless.

During the interval when it was thought he was improving Mr. Carleton planned to write a play. Overcoming his inability to write or speak, he described his ideas by means of an alphabet board, letter by letter, to his daughter, who has been his constant companion. The work is incomplete. The following record of his career is compiled from various data:

Mr. Carleton was born at Port Union, New Jersey, June 21, 1856. His father, General James H. Carleton, was a noted Indian fighter and died in 1875 in San Antonio, Tex., while in command of the Fourth United States Cavalry in California. In accordance with his father's wish, he entered the military service in the Indian campaigns. After being promoted to the rank of captain he was sent to the Philippines in 1898 and went to New Orleans to take up newspaper work. He was soon appointed associate editor of the "Times-Democrat," then called the "Times." During the yellow fever epidemic in 1898 he became the New Orleans correspondent of the New York "Times," and his reports were considered the most reliable and widely copied. At one time he was the only one in the editorial room who was spared by the fever. At the close of the plague a prize was offered for the poem best expressing the gratitude of the South for the relief given in its time of trouble, and Mr. Carleton's "Hail to the victor" was chosen.

In 1900 he went to Chicago and contributed special articles to the "Herald" and "Tribune." Two years later he joined the editorial staff of the New York "Times." In 1908 he took the editorship of "Life," then but a few years old, and he helped it much to popularity by his clever pen and especially "The Thompson Street Paper Club" sketches, which were as well liked there as they were afterward printed in New York.

Mr. Carleton only stayed there for about a year and a half. Victor Durand was so successful he gave up journalism to devote his entire time to play-writing. But that play, written in 1904, was not his first. He began with "Age of Gold" when only fifteen, and submitted it to John McCullough, for it had been read he said to the actor: "I suppose Mr. McCullough, it needs the blue pencil."

The blue pencil, replied he, smiling, laying his hand on the lad's shoulder, "my boy, it needs a club. But the actor saw dramatic merit and greatly encouraged the boy by giving him a pass good at any time at the California Theatre, that he might study plays practically.

In 1900 Mr. Carleton wrote his next play, "The Lion's Mouth," which was immediately secured by John McCullough, but has never been produced. The "Lion's Mouth" was written by order of the Playhouse for George Riddle, but was not produced until March of 1901, when Frederick Woods gave it to the public in San Francisco, and was rewarded by a long run outside of New York.

"Victor Durand" was written in two weeks in October, 1904, and was immediately accepted by Arthur Welles and produced by Lester Wallack at Wallack's Theatre Dec. 16 of that year, and ran there with great success for three months. The Pemberton was produced in 1905, playing to good business, but was not brought to New York, as the death scene at the end was considered too gloomy. Mr. Carleton always intended to write a new last act to this drama. "Ye Earle Trouble" was a success in Boston at the Museum, but won only artistic praise in New York, probably because of the Columbian celebration, when all the theatres lost money. The same fortune followed "The Princess" (1907), but "A Gilded Fool," played by E. C. Goodwin, was a great success around the world, even to Australia, after its production in 1908. This play led to the writing of "The Butterflies for John Drew," which ran for 108 performances at Palmer's Theatre in 1909. Tim Barry won a great deal of success in "Lem," which was written especially for him. But important young couple, "Ambition," "The Girl of Business," "Collette," and adaptations of "Over Again," "Ladies First" and "The Girl from Mexico" followed.

As early as 1875, in the report of the California Academy of Science, appeared a descrip-

tion of a double gold barometer invented by Mr. Carleton. The "Scientific American," in March, 1886, gave two pages to an illustration of his electrical device for ascertaining from the superintendant's office the percentage of explosive gases in any part of a coal mine. The report of the Medical-Legal Society of New York, of which he was a member, for April, 1886, printed his design for a death chair to be used in the execution of criminals by electricity, and which, with but two slight modifications, was the form actually used at Sing Sing. On the "Machip" "Electric" of the New York Yacht Club were an electric log and an electric engine register, invented by Carleton, while cruising with Commodore Gerry, and in the City College of New York are four instruments invented by him and adopted by the college as the simplest form of telegraph duplex repeater and quadruplex central.

Mr. Carleton's first wife was Elsie Shannon, the actress, whom he married in 1880. She got a divorce from him two years later and in 1884 he was married to Olive May, who also divorced him.

He was a member of the Society of Colonial Wars, of the Society of Mayflower Descendants and of the New York Yacht Club.

PROFESSIONAL LEAGUE BAZAAR.

Plans for a Surpassing Event at the Waldorf-Astoria Hotel—Some of the Booth Features.

The annual bazaar of the Professional Woman's League will be held at the Waldorf-Astoria Hotel, Myrtle and East Rooms, Dec. 15, 16, and 17. Dr. Ida C. Nahn, who had charge of the woman's department at the Actors' Fund Fair last Spring, is the general manager. Daniel Frohman, president of the Actors' Fund of America, will make the opening address on the afternoon of Dec. 15. Amelia Bingham, president of the Professional Woman's League, and Susanne Westford, former president of the League, assisted by ladies prominent in social, club and professional life, will compose the reception committees.

Mrs. Louise Campbell Stern is in charge of the bonbon booth. Lilian Russell, who is on tour, will be unavoidably absent. Her sister, Mrs. Leona Ross, will preside over the gentlemen's booth and give advice as to appropriate Christmas gifts for the male sex. Lena Merville has charge of the country store.

There will be an innovation at the tea table, presided over by Mrs. Ruth Litt, in that gentlemen, well known and distinguished in their several walks of life, will pour tea and wait on the ladies, under the banner, "Ich Dien."

Mrs. S. Ludlow Neidlinger has succeeded in stocking the novelty booth with magnificent articles of cut glass and silver, which she offers for holiday gifts far below store prices. Emma Frohman will receive her many friends at the Lyceum Theatre booth. May Irwin will endeavor to show "how to get a polish." At the National Society of New England Women's booth, where Sara A. Palmer is the presiding genius, one may secure beautiful calendars to keep track of dates, and a cook book which will teach one how to prepare a New England dinner and other good things to eat. Mrs. Samuel Lewis, Jr., the moving spirit in the Dolly Madison Club, will teach the young how to become good housewives. The many friends of the Actors' Society of America will be made at home by Frances Young. Mrs. Gerard Bancker will endeavor to guide visitors in making selections at the butterfly booth.

Friar John Rumsey has been conspiring behind closed doors at the Monastery evoking a surprise to be sprung on the unsuspecting public at the Friars' booth; Friar George Sammie, who is just in from the road, is rehearsing a committee of fourteen to enliven the proceedings at this booth. Mrs. Millie Thorne, who is the Lady Bountiful at the Children's Christmas Tree, will supply bouillonieres, charging only as much as she can get. Madame A. A. Oye will take pleasure in instructing in anthropometric a Boston Normal School gymnastics. Fred Zimmerman and some Lambs will quench the thirst at the soda fountain. Among the numerous articles out on chances are a purse of \$500 in gold, a Billie Burke clock and candelabrum, a cut glass and silver punch bowl, ladies' aurora toilet set, a magnificent Persian cat, a handsome badge prize, and two valuable pieces of property at Chatsworth, N. J.

COUNT DE BEAUFORT.

Nobility was the drawing card at the American Music Hall last week. Posters announcing the arrival of Count De Beaufort, whose recent matrimonial difficulties in Chicago preceded his advent into vaudeville, were displayed throughout the city with the alluring invitation, "Girls, Girls, Come See a Real Live Count." Judging from the number of American girls who did not go to see a "real live Count," American men still have a fighting chance. Curiosity seemed to be confined to husbands and wives—possibly those with ambitious daughters—who helped to keep attendance up to high water mark.

The Count is pretty much alive. He danced—but not over-gracefully—sang, told extravagant stories, and, as he put it, "tried to set himself right in the eyes of the American people." He is a good-looking young man, has a fair baritone voice and sufficient personality to turn jeers into flattering applause. One cannot commend his taste, however, in airing his family troubles in vaudeville houses and in singing about his "little Chicago Maid."

His dog, "Boh," a large, intelligent-looking animal, quite amusingly assumes an incredulous air when the Count is assuring his auditors that he is not "one of those 'bum' foreign fortune hunters."

GEORGE M. COHAN DINED

GUEST OF HONOR AT THE ANNUAL BANQUET OF THE AMERICAN DRAMATISTS AND COMPOSERS.

A Happy Event at Delmonico's Sunday Evening—The Young Author, Complimented on All Sides, Makes a Characteristic Speech—Women Dramatists Among Those Present.

The Society of American Dramatists and Composers gave its annual dinner at Delmonico's on Sunday night with George M. Cohan as guest of honor.

Of the one hundred or more present more than half were women. As Augustus Thomas, president of the society and toastmaster, said: "After these Baby Mines and other plays it naturally has followed that we embrace—I mean include—our sister dramatists." In introducing Mr. Cohan Mr. Thomas said that if the late Bronson Howard were present the event would no doubt be one of the most gratifying occasions in his career because of the founder's interest in the progress of young men of good ambitions.

"Mr. Cohan is peculiarly a genius," continued the toastmaster. "I shan't embarrass him with two much praise because I know he is embarrassed enough now. But he has that kind of brain which co-ordinates with his finger tips and his toes, which works in accord with all his members. He never has written anything which was unclean. [Applause.] I don't know that he consciously set out to write nothing unclean. I believe that he just wrote himself, and therefore it was clean."

Mr. Cohan made a very amusing response. "I always imagined," he said, "that the guest at a dramatists' dinner ought to know something about the drama. I'd like to know all about it, but I haven't had time to look the stuff up. [Laughter.] I realize that the only reason I have any standing at all is because I'm a freak figure in the theatrical game. In other words, I'm on to myself. [Laughter.] And one thing I appreciate is that I'm not an after-dinner speaker. I'm not invited out to dinner often enough." He continued:

But I'm glad of this honor because it is beginning to make me think perhaps I can be something in a human way—I'm getting tired of being the advance agent of the American flag. [Laughter.] I've written so much about prize-fighters and politicians that the public has come to associate me with Battling Nelson and Young Corbett. Way over in our office the publicity department is tickled to death when we get anything into some part of the paper besides the sporting page. I've given up musical comedy, however, and the only persons who tell me they are sorry are a few song publishers and the costume designers of Klaw and Erlanger. [Laughter.] If I had Aladdin's lamp I shouldn't wish for anything finer than this honor of to-night—but I needed a lamp to lead me around town very much, and so I had to be directed here to-night.

Eugene Presbrey, J. I. C. Clarke, and Adolph Klaber all spoke in complimentary terms of the chief guest of the evening. Among those present were: Mrs. Bronson Howard, whose husband founded the society; Mrs. George Cohan, Mr. and Mrs. E. E. Kilder, Mrs. Augustus Thomas, Edgar Selwyn and Mrs. Selwyn (Margaret Mayo), Daniel Frohman, Paul Potter, Rida Johnson Young, Mr. and Mrs. Rupert Hughes, Franklin Fyles, Mrs. Thompson and her son, Frederick Thompson; Mr. and Mrs. Charles Klein, Mr. and Mrs. Sam Harris, Mr. and Mrs. J. J. Cohan, parents of the chief guest, and their daughter, Mrs. Fred Niblo; Mr. and Mrs. Edgar Smith, Mr. and Mrs. Chaney Pollock, Rachel Crothers, George Marion, Amelia Bingham and Lloyd Bingham, Mrs. Harry Dole Parker, Mr. and Mrs. Roy Megrue, Mr. and Mrs. Wilton Lackaye, Mr. and Mrs. Henry B. Harris, Clay Greene, Mrs. G. A. Doremus, Bainbridge Colby, and Harry P. Mawson.

ANOTHER NEW THEATRE IN CANADA.

Several new and substantial theatres have been built in Saskatchewan and Alberta in the last twelve months. The latest of these is the Empire Theatre at Saskatoon, which opens its doors for the first time on Dec. 26. This house is thoroughly up to date in every sense of the word, has a seating capacity of 1,250, and the building when completed will have cost \$65,000. The opening of the stage is large and ample. The dressing rooms are under the stage, well lighted, carpeted and are supplied with hot and cold water. Saskatoon is a fast growing city, the population at present being 18,000 and estimated to be 25,000 by July, 1911. There are nine railroad inlets and outlets. The Empire is the only dramatic theatre in the city, and is managed by David Douglas, who also manages the Saskatoon Exhibition.

THE EMPIRE THEATRE COMPANY.

The Empire Theatre Company of Syracuse, having its principal office in New York city, filed a certificate of incorporation with the Secretary of State at Albany last Saturday. It has a capital of \$20,000 and its objects are to conduct a theatrical and general amusement business, to own and lease theatres, produce and manage dramatic, operatic and other forms of stage productions. The following are named as directors: Marc Klaw, A. L. Branger, Charles Frohman, Henry B. Harris, New York city; M. E. Wolff, Rochester, N. Y.

WILLIAM A. NORTON.



The above is a recent portrait of William A. Norton, who took the part of George Bruce, the inspector of police, in Liebler and Company's "The Deep Purple," being latter perfect in two days. Mr. Norton's experience in stock stood him in good stead in perfecting himself in this part, which he is playing in Chicago for the very successful run of that production there. He will come to New York with this company early in January, when his many New York friends will be glad to see him again.

FOR LOTTIE GILSON.

The vaudeville entertainment and reception tendered to Lottie Gilson by her numerous friends on Tuesday, Dec. 6, at Edling's Casino was a pronounced success. Among those who took part in the entertainment were Ed Ables, Lavender Richards and company, Anna Welch, Eight Sugar Moon Girls, Eleanor Jess, La Afra Brothers, Sam Collins, and finally Lottie Gilson herself, who took this opportunity to thank every one connected with the affair, and sang several of her old songs. The music for the evening was furnished by Harry Conklin's large orchestra. After the entertainment the evening was devoted to dancing. A marathon race for women and a similar event for men were held late in the evening. A novel feature was the release of several toy balloons, to which were attached slips for champagne, wine, etc. Prizes were given for the three most handsomely gowned women present, also for the winners and those who ran second in the races. During the evening Lottie Gilson was presented with a large floral horseshoe and several bouquets. The number of people present was large, when the inclement weather is taken into consideration.

CUES.

Beatrice Moreland, and not Beatrice Irwin as was stated last week, is playing the part of Martha with Olga Nethersole in Mary Magdalene. Miss Moreland's work in the production is excellent.

W. Somerset Maugham, the playwright, returned to London Wednesday, Dec. 7, on the Compagnie.

Frank Winch, for several years New York manager of the Billboard Publishing Company, has resigned. Mr. Winch leaves for San Francisco Dec. 9 to attend to the settling up of a personal estate. After that he will return to New York, where he will be identified with a well-known enterprise.

Charles A. Bigelow, at the instance of his wife, Valeria Bigelow, was sent to the Kings County Hospital in Brooklyn, Dec. 9, to be examined as to his sanity.

The complete cast engaged for Henry Arthur Jones' new play, "We Can't Be As Bad As All That," which the Authors' Producing Company will produce after the new year, consists of Katherine Keeler, Charlotte Granville, Kate Phillips, Betty Martin, Panny Jordan, Alice Wilson, Margaret Seddon, Charles Hammond, William Hawtre, Ivor Dawson, Edward Bonfield, Wallace Erskine, Harry Braham, and William Branscombe.

Preston Gibson's new play, "Drifting," which had a dress rehearsal at the Casino Dec. 4, will open its New York engagement at the Nasimova Theatre on Dec. 19. In the cast are Grace Filkins, Edith Luckett, Ann Archer, Walter Hale, Frank Goldsmith, Robert Moore, Constance Kirkham, Grace Morrissey, Ernest Bond, Frank Lamb, Charles How, and James McNeely.

Christie MacDonald in the operetta, "The Spring Maid," succeeds "The Country Boy at the Liberty Dec. 26. The operetta is an adaptation of Wilhelm and Willner's German piece, "Die Spindelweib," by Harry and Robert Smith, with music by Helmar Reinhardt.

The Mayores closed in Chicago Saturday, Dec. 10.

The Musical Suffragettes, who formerly were the Boston Fadettes, have again changed their name and in the future will be known as the Muskatgirls. Estelle Churchill is the leader; others are Mary Wilsack, Rosalie Jacobson, Eleanor Piper, and Edith Swan-Corbett.

A NOTABLE PREMIERE.

The Girl of the Golden West, Puccini's New Opera, Produced at the Metropolitan.

On Saturday night, Dec. 10, at the Metropolitan Opera House, a crowded house listened with interest to the opening performance of *The Girl of the Golden West*. This premiere has special significance because it is the first opera by a European composer of note to be originally produced on this side of the Atlantic. As the theme is American through and through this arrangement seems appropriate.

In the opera the plot follows the Belasco drama in the main, although the fourth act is omitted and part of the third is transposed to the first. The first act is concerned with the meeting of Johnson and Minna; the second relates the chief action of the drama, the search for Johnson, his wound and the poker game; the third gives Minna another chance to save him. She holds up the men who are about to hang him and claims him for missionary work.

Naturally the librettists, G. Zangarini and C. C. Civinini have experienced some difficulty in translating the terse American miner dialect into melodious Italian. The romance language holds no equivalents for a good share of the rude phrases and sturdy localisms that color the American drama, and to Americanize the libretto will be one of the less satisfactory parts of the opera. Musically the opera has been built by its motifs rather than by formal lyric numbers. Everybody and everything is represented by a certain melodic phrase that recurs at the proper time. Consequently the music has less of the "linked sweetness long drawn out," for which Puccini is noted in such operas as *Madame Butterfly* and *La Tosca*. The interchange of lines has sometimes forced upon him a recitative form in which he cannot be said to have failed, but by which he does not acquire special laurels. The orchestration is full of color and of rousing effects, for he has written his score for a large body of musicians and has included several unusual instruments.

Emmy Destinn, Enrico Caruso, Pasquale Amato, and Dinah Gilly gave the best accounts at the opening performance. Madame Destinn sang with vigor and variety, and added some good acting. Caruso was picturesque and virile; he is undoubtedly at the zenith of his powers, for he never did anything better. Amato was skilful in depicting his outward calm and his inward turbulence. In a minor role, Gilly made a decided hit. The entire cast follows:

Minna Emmy Destinn
Dick Johnson Enrico Caruso
Jack Hance Pasquale Amato
Ashby Albert Reiss
Seneca Adame Dider
Seneca Dinah Gilly
Trix Angelo Bada
Sally Giulio Rossi
Belto Vincenzo Roschigian
Harry Pietro Andalo
Happy Glenn Hall
Larsons Antonio Pini-Corsi
Larsons Bernard Begue
Gilly Georges Bourgeois
Winkle Marie Matfeld
Jake Wallace Andree de Sereola
Joe Castro Edoardo Misiano
The Pony Express Rider Lamberto Bellini

THE STOLEN STORY.

Jesse Lynch Williams' one-act sketch, called *The Stolen Story*, which was made from Mr. Williams' short story of the same name and produced in vaudeville several years ago and later was extended into a four-act drama and produced about four years ago at the Garden Theatre, has again taken to vaudeville. The sketch is the fourth act of the longer play. The newspaper office, which is the setting of the story, is most realistic and the work of the cast is exceptionally good. The cast: Billy Woods, George Stuart Christie, Stone, Robert Wayne, Haskell, Walter Thomas, Miss Darce, Miss Helen Herrol, Lancelles, James Lee Wiley, Henderson, Charles Laiter, a "Cub" Reporter, Robert McNaggy, Office Boy, Bruce Kent, Messenger, Richard Clarke.

SENTIMENTAL SALLY.

Rehearsals of Charles Dillingham's new farce, *Sentimental Sally*, by David and Milton Higgins, have begun with the following people: Biles Milford, Anne Sutherland, Nettie Bourne, Ida Adams, Anna Fields, Lovell Ordham, David Higgins, Ben Hendricks, Mortimer Weldon, Bigelow Cooper, Thomas McGrath, and A. W. Neuwendorf.

CHANGE IN SAVAGE FORCES.

A. Blodgett, general press representative for Henry W. Savage, will shortly represent Mr. Savage in another capacity. James Sheegreen, for several years general representative for Frederic Thompson, will become the executive head of Mr. Savage's press department.

Special Introductory Offer

To new subscribers, never before on our books, we will send *THE DRAMATIC MIRROR* for 3 months (thirteen weeks) on receipt of 50c, payable in advance. This special offer is made direct, and not through any agent.

FROHMAN REPERTOIRE THEATRE.

Announcement has been made that Charles Frohman will inaugurate a permanent stock company in an uptown theatre, possibly Butler Davenport's unfinished theatre on Sixty-second Street, to be called the American Repertoire Theatre and to be under the direction of William Gillette. The company will produce new plays and from time to time will be visited by Frohman stars. Mr. Frohman's idea is a combination of the stock and visiting star systems. Last season Mr. Frohman planned such a company for the Empire Theatre, but the success of Ethel Barrymore in *Mid-Channel* prevented the fulfillment of the plan.

THE WHITE SNAW DOING BUSINESS.

The White Snaaw, which has been playing through Canada, has been doing a capacity business throughout the Dominion. Return dates through New England have yielded increased receipts in every instance. Della Clark in the title-role is acquiring new encomiums, while John Harrington, who is playing John Keiler's role, is giving an excellent rendition of the part.

CULHANE'S COMEDIANS SUFFER LOSS.

The Marion Opera House, Marion, O., was totally destroyed by fire on Dec. 8. Culhane's Comedians, company No. 1, under management of Will E. Culhane, were filling a week's engagement and lost everything, not one trunk being saved. The company resumed their time at Mount Vernon, O., on Dec. 12, and all time contracted for will be filled.

GOSIP OF THE TOWN.

William Foran, Jr., of Ethel Barrison's company, spent the week of Dec. 8-10 at Willimantic, Conn.

Helaine Harte was in New York last week. She has invested in several mortgages on suburban property located in the actors' colony at Dumont, Richmond Hill, New York city. Miss Harte will stay in New York until Christmas, when she will leave for Chicago to take the lead in a new piece the name of which has not been announced. Miss Harte was last seen in the title-role of *The Girl of the Times*.

Mr. Chase and Mr. Robbins, of the Chase Lister company (Northern), have erected a headstone over the grave of Will E. Hamner, who died at Aberdeen, S. D., last season.

Carl McCullough, the vaudevillian, is playing his farewell engagement in vaudeville. He is under contract for ten weeks with William Morris. He will return to musical comedy.

Thomas Y. Morrison withdrew from William J. Kelly and company in *The Sacrifice*, which Mr. Kelly is presenting over Morris time, and joined Fannie Ward, opening at the Majestic Theatre, Chicago, Dec. 5, in *An Unlucky Star*.

The Christmas number of the *Theatre Magazine* has a handsome colored cover showing Ethel Wynne Mathison as Mistress Ford in *The Merry Wives of Windsor*, and interspersed through the number are a number of striking full-page half-tone plates, including Edward H. Southern in *Macbeth* and scenes in Puccini's newest opera, *The Girl of the Golden West*. The signed articles include a sketch of Moliere's life, an article by Archibald Henderson on the music dramas of Richard Wagner, an account by Henry Tyrrell of a private rehearsal at the Metropolitan Opera House, and other articles of interest.

W. H. St. James has been engaged by D. V. Arthur to play the role of John Mugg in Marie Cahill's musical play, *Judy Forgoit*.

Will H. Dorbin is meeting with remarkable success in *The Man on the Box*. He is being featured under the management of Trousdale Brothers.

The Naked Truth, in which Henry B. Dixey is starring, will close Dec. 17 in Pittsburgh, Pa. Mr. Dixey will open *New Year's Day* in New York in a new George Broadhurst play. Only six characters appear in the play.

John Williams, manager of the Grand Opera House, Oshkosh, Wis., has entirely rebuilt and refurbished the theatre till it is now one of the finest in the State.

George Barr is now playing the Bishop with Henry Miller's Associate Players on tour.

Walter and Howard Hill, of Chicago, have contracted to erect a vaudeville theatre in Tampa, Fla. The location secured is in the center of the city. They promise only the highest class attractions.

A. S. Byron, who has been playing the comedy part in the new Cohan and Harris production, *Miss Ananias*, in which Adelaide Thurston is featured, has met with a fine reception from the press and public this season.

Maurice E. Briere, Jr., has been re-engaged by the Shuberts to play the leading juvenile part in support of Bailey and Austin in *Two Men and a Girl*.

Joseph R. Garey has been engaged by De Mille and Claggett to play the part of Baxter in *The Third Rail*. The play will be brought into New York about the middle of December.

Violet MacMillan has been engaged by A. H. Woods to originate the eubrette role in *The Fascinating Widow*, in which Julian Eltinge is being starred.

Lillian Helms, of *The Cow and the Moon* company, is recovering from a successful mastoid operation. She will be able to join the company in a few weeks. She will remain in Denver, Colo., at St. Joseph's Hospital, until she is able to join the company.

WANTS

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WANTED—Letters written by noted actors and actresses, old play bills, small card photographs of Actors and Actresses. John Helms, 410 Onondaga Bank Bldg., Syracuse, N. Y.

WANTED—Vaudeville sketch, comedian and ingenue. Dave Hall, Indiana Theatre, South Bend, Ind.

WANTED—Singers to use "Her Name Was Mary Wood, But Mary Wouldn't." Address "Diminution," care MIRROR.

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STOCK COMPANY NOTES.

Mr. and Mrs. Aubrey Noyes (Emily Lancelles) are in their fifteenth week as stage director and leading woman with the King Stock company, Mozart's Theatre, Lancaster, Pa.

The William Ingersoll Stock company is now in its fourteenth week at the Garrick Theatre, Salt Lake City. Henry Crosby, leading man, has been securing much commendation for his performances, which have included *MacTavish* in *The Wolf*, *Kieschna* in *Leah Kieschna*, and *John Gale* in *The Barrier*.

The Duquesne Theatre, Pittsburgh, Pa., with its company of excellent players and repertoire of all the recent big successes, is offering the playgoers of that city a remarkable opportunity to see the best dramas at popular prices. Telegrams of congratulation, including a congratulatory note from Winthrop Ames, director of the New Theatre, New York, have been showered on Manager Davis. The plays already given are *The Great Divide* and *The College Widow*. *The Girl of the Golden West* is this week's bill. If I were King, *A Woman's Way*, and *Salome Jane* are to be the other productions till the new year. In the company are Mrs. Adeline Stanhope Wheatcroft, Ralph Remley, Laura Kasley, Edson Miles, Alice Riker, John Steppine, Dennis Harris, Garla Mravljak, Stanhope Wheatcroft, Austin O'Brien, James L. O'Neill, Mary Hall, and Albert Morrison. Frederic Sullivan is stage director.

The Grace Hayward Associated Players are playing a very successful engagement at Oak Park, Ill. This is one of twelve companies of the United Play Company. Eugene McGillian is general stage director and is making a record this year.

The June Aggett company, under the direction of Martell and Clifton, which has been meeting with so much success on the road, has changed management, now being called the Burke Eldridge Stock co., and is owned exclusively by F. J. Martell. With the exception of Mr. and Mrs. Clifton, the cast remains the same.

THE RECORD OF DEATHS.

Mrs. John T. Graves, known professionally for many years as Ella Mayer, died in her apartment at 143 West Forty-sixth Street, last Friday morning, Dec. 8, after an illness of about four months. Mrs. Graves was born in Troy, N. Y., March 27, 1851, and had been on the stage since her thirtieth year. She appeared first in stock companies in the West, in Kansas City, and later in the McCauley companies in

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Louiseville and Cincinnati. It was while a member of this company she married John T. Graves. In the next few years she was with Keen, Maggie Mitchell, the Eliza Weatherly-Hal Goodwin combination, and the Boston Theatre stock company. Mrs. Graves retired from the stage for almost ten years and made a home in Boston until after the death of her husband. She then appeared as a member of The Lion and the Mouse company, with which organization she was a member for four years. She leaves one son, Frank.

Mrs. H. D. Foytner, mother of English Foytner, died at Kansas City, Sunday, Nov. 13, from an operation for cancer. Mrs. Foytner was with her mother Sunday afternoon following the operation. She appeared to be getting better, and Miss Foytner left with the company for Memphis, where she was booked to fill the week's engagement. Before reaching Memphis word was received that her mother had died. She at once returned to Kansas City and accompanied the remains to their home at Lawrence, Mo., where the funeral took place on Wednesday, Nov. 20. Miss Foytner returned to Memphis Friday and opened her engagement at the Bijou and finished the week. Letters and telegrams of condolence from her many friends in and out of the theatre have been received daily. A husband, H. D. Foytner, two sons and daughter remain survive Mrs. Foytner.

BROOKLYN AMUSEMENTS.

A Long List of Good Attractions—Doings of the Stock Company and Gossip.



Dover St. Studios, London, Eng.

MARIE V. FITZGERALD.

Marie V. Fitzgerald's three-act French drama which was billed as "A Play Without a Name" and played at Payton's Bijou Theatre, Brooklyn, has been formally christened and the promised \$25 in gold awarded to Albert Sonnenberg, a lawyer, for suggesting "Without a Name," which was the title decided upon by Corse Payton, Addison Pitt, and the authoress. There were twelve persons who sent in this title from the 10,000 letters received. All that could be done was to notify the twelve and to have them present at the theatre last week, when one man and eleven women appeared. Gallantry won the night, as of yore, for Mr. Sonnenberg permitted the women to draw the slips first. He received the last, which was the prize winner, as it had thereon \$25. One woman remarked, "And I a suffragette, too!" The christening party took place on Saturday, when the first rehearsal of the regular company began, and Christmas week marks the opening of the drama Without a Name. This party was attended by the Bijou Stock company, the house staff and all concerned. Miss Fitzgerald is still an active newspaper woman, being art editor of a Brooklyn daily. Her first play, Woman and Why, was produced last season by Mr. Payton.

An enthusiastic audience filled the Court Theatre last week when the Court Players presented Tour, the Bootblack. The management has entered on a new plan of campaign and will present high-class melodrama by a resident company. Tom Hall acted the part of Tony with great spirit, while Clara Knott was a very acceptable heroine. The lesser parts were ably handled by Jefferson Hall, Carl T. Jackson, Henry Sharp, J. G. Telfer, and Alice Lavitt. This week, Queen of the Highlanders, Manager Middleton is offering a sensational aquatic feature each week, in addition to the regular performance, which is meeting with marked success.

The Crescent Stock company scored another success last week in the presentation of Billy, George Allison and Ida Adair had parts that suited them as well or better than any part they have been in so far this season. They scored individual hits, as did the other members of the company, including the Misses Martin, Rivers, and Melville, Messrs. Schofield, Buchanan, Egerton, Briggs, and Hanlon. Cameo Kirby 12-17.

A dramatization of David Copperfield was presented last week by Corse Payton's Stock company at his Lee Avenue Theatre. All the leading characters were in competent hands and every opportunity improved upon. Clifford Stork in the title-role was in excellent form, and as the impetuous Micawber, Lee Stewart took good care of the fine points. Louis Leon Hall as big-hearted Ham brought out the full force of the part, and Ethel Milton as the erring Emily played the leading character up to capacity. Joseph Girard as Uriah Heep, George Fager as Mr. Traddles, James Gordon as Daniel Peggotty, Grace Fox as Rosa Dattle, Charlotte Wade Daniels as Betsey Trotwood, Virginia Wilson as Martha, Carrie Ward as Mrs. Micawber, Lillian Stuart as Agnes Wickfield, Richard Vanderbilt as the ballist, and Charles Greer as James Steerforth completed the cast. The annual Shakespearean revival at Payton's Lee Avenue house will be made this week, when Mr. Payton will present the full strength of the company in the great play Othello, with Louis Leon Hall in the title-role.

Charlotte Temple was last week's offering at Payton's Bijou. Margherita Estelle as Charlotte Temple gave a capital performance of a difficult role, and was ably assisted by Williams A. Mortimer as the manly Lieutenant Charles Montraville, Eugene Frazier as Lieutenant Cecil Belcor, had one of his favorite heavy roles, in which he was quite at home. Edith Bowers made a sweet and motherly Mrs. Temple, while Marie Horton as Madame La Rue was seen to good advantage. Marie Bentley as Madame Du Pen handled her part in fine style. Harry E. McKee as Colonel Crayton presented the role of the injured colonel in a competent manner, while Frank Armstrong as Mr. Temple portrayed the role of the broken-hearted father. Chester Aldridge, George Carleton, and Minnie Allen added charm to the play. Annie Buckley as Taina Selmers, maid-of-all-work, presented the comedy role in excellent style, her witticisms keeping the audience in an uproar. Samuel 12-17.

The Forbes Stock company admirably presented Paid in Full last week at the Gotham and pleased large audiences. Jessie McAlister was seen to good advantage as Emma Brooks. As Joseph Brooks, the husband, Louis Dean had a difficult role and acquitted himself creditably. Victor Brown as Jimmy did well, and Laurence Harbour as Captain Williams handled his part in fine style. The comedy parts were well taken care of by Miss Fiske and Evelyn Watson. Roy Phillips was good as the Jap servant of Cap-

tain Williams. This week, A Bachelor's Honeymoon, with Miss McAlister in the role of Sumo Joyce and Mr. Brown as Benjamin Bachelor.

The Phillips Lyceum Stock company presented last week The Sporting Parson. E. A. Turner as the Rev. Richard Dennithorne played his part very well. Phyllis Gilmore as Kathryn Roberts, the church organist, was also excellent. They were well supported by the entire company.

Gertrude Elliott's first appearance before a Brooklyn audience was made last week in the Shubert in the role of Glad in The Dawn of a To-morrow and was well received. The welcome accorded her was one that she will long remember. This week, Marie Drummer in Tillie's Nightmare will occupy the stage at this house. The Fortune Hunter, with John Barrymore in the title-role, was presented to large and well pleased audiences at the Montauk last week. This week the offering will be Ethel Barrymore in Mid-Channel.

The Onb, with Douglas Fairbanks, was presented for the first time in Brooklyn at the

Majestic last week and was enthusiastically received. Besides Mr. Fairbanks, those who distinguished themselves in the cast were Millicent Evans, Blanche Latell, Joseph Greene, Charles MacDonald, and James A. Marcus.

The Echo was the offering at the Broadway last week and was well received.

The new play by Edith Ellis, He Fell in Love with His Wife, a dramatization of E. P. Roe's novel of the same name, made a very favorable impression upon its first audience in this city at the Grand Opera House last week. The company as a whole is evenly balanced and gave amusing portrayals of a variety of rural characters. The members of the cast are James Holcroft, Charles Macy, Henry Ferguson, Alexander Von Nessel, Tom Watterly, E. M. Kimball, Miss Penney, Harry J. Lane, Justice Hawkins, Franklin Hall, Jonathan Johnson, Alida La Greix, Tim Weeks, Benedict MacQuarrie, Alida Armstrong, and Mabel Brewster. Edith Ellis, the author of the play, is known in this borough, having been the leading woman of the

Baker Stock company at the old Park Theatre. Queen of the Outlaws was the attraction at the Amphion last week.

Dainty Clarice Mayne, the popular English singing comedienne, headed an interesting bill at the Orpheum last week. Others on the bill were Julius Ringer and company, Kaimar and Brown, Tate's Motoring, Ben Welch, Leach Family, Inge and Farrell, the Three Lyons, and Al. Rayno's terriers.

A very entertaining bill at the Grandpoint Theatre last week was headed by one of B. A. Rolfe's musical offerings, The Courtiers.

The attractions at the Burlington House last week were: Casino, Pennant Winners, Empire, Follies of the Day, Star, Ben, Tom, Gayety, Follies of New York and Paris.

Beginning 19, Corse Payton will present vaudeville at the Bijou Theatre in place of stock.

It is rumored that Edna May Brown is coming back to Brooklyn about Jan. 1, and will come at the Majestic with a high-class stock company. CHARLES J. RUPPEL.

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bury has caused a capias to be issued against the impropriator, evidently to end his activities in Pennsylvania. Lyle D. Andrews declares, however, that he and not Mr. Hammerstein is the owner of the production. It is sometimes difficult to keep track of the changes in proprietorship.

The current week's bills are:

Big Ben Avenue.—Straight vaudeville depending upon the individual excellence of each performer without any freakish aids to the faculty of making good holds the boards this week at the Fifth Avenue Theatre. The feature of highest esteem in the appearance is the comedy and musical offering, "East comes Nat. M. Williams; Laddie Ollie, the English boy comic; Lydia Barry, doing a single turn, wearing gorgeous costumes and singing a few new and original songs; Frederick Brothers, comedy gymnast; and The Snows and the Vilians, character-comics; Augustus Neville and company in Oliver White's playlet, "Politics and Petticoats," and the Tasmanian Van Diemanian Troupe, international aggregation of female athletes, coming the excellent bill.

Bojangles.—Ole Olsen, Eddie Dacic, Moran-Nelson sketch pictures, Medford and Arthur, Eddie Leonard, O'Brien and Havel, Avery and Hart, Belle Baker, and Harry Brown.

Americus.—Will Van Allen, Sidney Falk, The Woman in the Case, Murphy and company, Ole Olsen, O'Brien and Havel, and Wolfe, the Grammettes, Sam Curtis and company, Frank Campan and company, Franklin and Pierce, A Man's Shadow, Mignon Clarke, Nana, Winsor McKay, Dorchester Trio, A Night at the Club, Brothers Lloyd.

Coliseum.—Edwin Edwin Heit and company, The Little Stranger, Morton and Moore, the Great Lester, Ben Welch, Paul Spadoni, Two Pucks, Wentworth, Vesta and Teddy.

Alhambra.—Charles Mayne, Arthur Deagan, Haines and Vidoco, Loren, Fanny, Kaimar and Brown, Alwynne, Edna Terrier, Cleary and Williams, Inge and Farrell, Julius Stanger in "The Way to the Heart."

Brooks.—Frank Deacon and company in "The Three Thieves," Jean Moreau's Art Studies, Stuart Barnes, Eva Taylor and company in "The Stars, Brown, Harris and Burns; and the Willard, the American Dancers, Frankie Luciana Lucan.

Hamperstein's.—Ous Edwards' Song Revue, Billy H. Van and Beaumont Sisters, Bert Levy, Yvette, Ed. Wynn, David Ferguson.

City Theatre.—G. Molano and company in "The American Dance," Fred Morrison, Frank Lordley and company, Edna Terrier, Follman Porter Maids, Josephine Latal.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

American Nubbers—Maj., St. Paul, Minn.
 Aronick, Macyn—Chase's, Washington, D. C.
 Baker, Bella—Manhattan O. H., N. Y. C.
 Baldwin and Koon—Maryland, Balto., Md.
 Barnes, George—H. B. B. Co., Springfield, Mass.,
 Manhattan O. H., N. Y. C. 19-34
 Barnes, Stuart—Brook, N. Y. C.
 Barry, Lily—Fifth Ave., N. Y. C.
 Beard, Billy—Maj., Dallas, Tex.,
 19-34
 Beck, George—Orph., Los Angeles, Cal., 19-34
 Bedlin and Arthur—Manhattan O. H., N. Y. C.
 Belmont, Joe—Hanley, Eng., 19-17, Exeter 19-34
 19-34
 BENJAMIN, WILLIAM—Pol's
 B. Shea's, Buffalo, N. Y., 19-34
 Big City Four—Lyric, Dayton, O.
 Bonita—Orph., Spokane, Wash., Orph., Seattle,
 Wash., 19-34
 Broughton, William—American, N. Y. C.
 Campan, Frank—American, N. Y. C.
 Cliff, Lennie—Fifth Ave., N. Y. C.
 Cline, Maggie—Grand, Pittsburgh, Pa.
 Connelly, Mr. and Mrs. Erwin—Orph., Winni-
 cotters, The—Fifth Ave., N. Y. C.
 CRESSY, WILL, M., and BLANCH

**Change of Bills—The Foolish Virgin—Jumping
Jupiter—Coming Attractions.**

PHILADELPHIA, Dec. 13.—New plays this week in Philadelphia are The Foolish Virgin, which is being played by Patrick Campbell at the Broad Street Theatre; The Awakening of Helena Richie, which Catherine Countess is playing at the Grand Opera House, and Jumping Juniter, which Richard Carle is playing at the Garrick.

The Foolish Virgin is the English form of a famous Italian farcical, narrating the liaison between a sentimental girl of seventeen and wife of forty. They elope despite the remonstrances of her aristocratic family and of his estranged wife. Mrs. Campbell plays the part of the wife, Fanny Armaury, who suffers generously for the husband who still loves her. Other parts are taken by Adelaide Novak, Shirley Hall, and Robert Drouet. During its run at the Gymnase in Paris The Foolish Virgin was the sensation of the city.

Richard Carle has returned with his musical comedy, Jumping Juniter, by Sidney Rosenfeldt, a comedy which includes the following cast: Will Falkland, Isa Claire, Oberland Simpson, and others.

Catherine Countess is now playing Margaret Anglin's old success. She is supported by John Maurics, Maurice Sullivan, Charles Rowan, Thomas J. Kelly, Charles A. Sullivan, Richard Swander, Adeline Brown, Wallace, Kathryn Wallace, and little Joseph Wallace.

Future engagements are announced as follows: The Dollar Princess at the Chestnut Street Opera House on Dec. 19; Otis Skinner in Fire at the Broad on Dec. 20; Frank Danvers in The Girl of the Train at the Walnut on Dec. 21; The Chocolate Soldier at the Lyric on Dec. 20; Chauncey Olcott in Barry of Baltimore at the Walnut.

The Orpheum Players are presenting The Little Gray Lady by Channing Pollock at the Chestnut Street Theatre this week. The success of the play has been such that the National Orpheum Players, that remain in town are The Pollock of 1910 at the Chestnut Street Opera House, Hans the Flute Player at the Forrest, The Deserters at the Walnut, The Man from Home at the Adelphi, and Madame X at the Lyric.

Although Oscar Hammerstein is on the high seas bound for London, his company is still with us in Hans the Flute Player. Edward Steiner

DYKINS—Maj., Milwaukee Wis., 8-17.
 Egan and Josephine—Orph., Portland, Ore.
 Cunningham and Marion—Mary Anderson, Louisville, Ky.
 Curtis, Sam—American, N. Y. C.
 Cuttys, Musical—Orph., Oakland, Cal., Orph., Los Angeles, Cal., 18-31.
 DeWitt Meters—Poli's, Scranton, Pa., Keith's, N. Y. C., 18-34.
 Daly's, Country Club—Grand, Portland, Ore.
 Davis, Edwards—Orph., Montreal, P. Q.
 Deane, Mlle.—Manhattan Orph., N. Y. C.
 Deane, Arthur—Albama, N. Y. C.
 De Wit, Burns and Lawrence—Ticky's Varieti, New York, 18-35.
 Dinkelspiel's Christmas—Orph., Denver, Colo., 18-34.
 Dullais, Paul—Colonial, N. Y. C. Orph., Bilya, N. Y., 18-34.
 Dupree, Fred—Grand, Evansville, Ind., 18-34.
 Edwards, Gus, Song Review—Hammerstein's, N. Y. C.
 Finney, Maud and Gladys—Orph., St. Paul, Minn., Orph., Duluth, Minn., 18-34.
 Five Lovers Sticks—Gotham, N. Y. C., 18-14.
 Star, N. Y. C., 18-15.
 Fox, Babette—Haverhill, Mass., 18-17, Portland, Me., 18-34.
 Frevoll—Maj., Montgomery, Ala.
 Frey Twins—Orph., Lincoln, Neb., Orph., Kansas City, Mo., 18-34.
 Girls of Lady Love—Temple, Rochester, N. Y.
 Lerie Dore, Orph., 18-34.
 Ginn, Augusta—Orph., Salt Lake City, U. Orph., Denver, Colo., 18-35.
 Gordon, John L.—Greenpoint, Brooklyn, N. Y.
 Granville, Bernard, and Wm. F. Rogers—Haymarket, Chgo., Columbia, St. Louis, Mo., 18-34.
 Grapevine, Charles, and Anna Chance—Keith's, Phila.
 Griffin, Gerald—Trent, Trenton, N. J., 18-34.
 Haines and Vidoue—Albama, N. Y. C.
 Hamilton, Metella S.—Maj., St. Paul, Minn.
 Hays and Lora—Maj., Indianapolis, Ind., Grand, Hamilton, O., 18-34.
 Hawley, E. Frederic—Temple, Rochester, N. Y., Keith's, Columbus, O., 18-34.
 Hawthorne and Burk—Keith's, Prov., B. I.
 Hayman and Franklin—Agent, Bedford, Eng., 18-34.
 Hays, E. Place, and Wm. Wales, 18-34, Tivoli, London, Eng., 18-31.
 Hayward and Hayward—Orph., Memphis, Tenn., Orph., New Orleans, La., 18-34.
 Heay and Mearns—Maj., Birmingham, Ala.
 Maj., Charleston, O., 18-34.
 Heuman, Octavia—Orph., N. Y. C.
 Holmes, Harry—Trenton's, Perth Amboy, N. J., 18-14, Family, Milton, Pa., 18-17.
 Holt, Edwin—Colonial, N. Y. C.

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Hyer, John B.—Keith's, Boston, Mass.
Imperial Russian Dancers—Maryland, Balto.
Md.
INGRAM, BEATRICE—Garrick, Wilmington,
Del.
Ingram and Ryan—Maj., Columbus, Ga., Maj.
Montgomery, Ala., 19-24.
Jerome, Clara Bell—Keith's, Prov., B. I.
Kalmar and Brown—Alhambra, N. Y. C.
Keenan, Frank—Greenpoint, Bklyn., N. Y.
Keremans, Joseph—Maj., Chgo.
Kirk and Clifford—Avenue, St. Louis, Ill.
Colonial, St. Louis, Mo., 19-24.
KNIGHT, HARLAN N.—Orph., Seattle,
Wash., Orph., Portland, Ore., 19-24.
Le Ross, Grace—American, N. Y. C., 19-24.
Lester, Edna, and Mabel Russell—Manhattan
G. H. N. C.
Lester—Colonial, N. Y. C.
Lerry, Bert—Hammerstein's, N. Y. C.
Little Stranger—Colonial, N. Y. C., Orph.
Bklyn., 19-24.
Lord, Alice—Orph., Seattle, Wash.
Lore, Family—Alhambra, N. Y. C.
Mack, Wilbur, and Nellie Walker—Poll's, Bridge-
port, Conn., Poll's, Worcester, Mass., 19-24.
Man's Shadow, A—American, N. Y. C.
Marcell's Joan, Art Studios—Bronx, N. Y. C.
Marshall, Charles—Alhambra, N. Y. C.
McIntire and Heath—Grand, Pittsburgh, Pa.
McKay and Cantwell—Orph., Minneapolis,
Minn., Orph., Duluth, Minn., 19-24.
Mathewson, Christy, and Chas Meyers—Grand,
Pittsburgh, Pa.
Miller, Fred—Apollo, Vienna, Aus., 1-30.
Morton and Moore—Colonial, N. Y. C.
Morris, Felice—Orph., Los Angeles, Cal.
Murray, Chas. A.—Empire, Chgo., C. Em-
press, Milwaukee, Wis., 19-24.
Nana—American, N. Y. C.
Nava, Frank—Buffalo, N. Y., Shee's
Toronto, Ont., 19-24.
Neville, Augustus—Fifth Ave., N. Y. C.
Night at the Club—American, N. Y. C.
Nugent, J. C.—Orph., Des Moines, Ia., 19-24.
Odva—Colonial, N. Y. C.
Owston, George—Fanny, Lafayette, Ill., Varie-
ties, Terre Haute, Ind., 19-24.
Plantophand Minstrels—Poll's, New Haven,
Conn., Poll's, Hartford, Conn., 19-24.
Photo Shop—Poll's, Worcester, Mass.
Primrose, George—Apollo, Detroit, Mich.
Rucks, T. C.—Orph., N. Y. C.
Queen Map and Wagon—Varieties, Kan.
Orph., Leavenworth, Kan., 19-24.
Reed Bros.—Orph., Lincoln, Neb.
Riance, Four—Orph., Des Moines, Ia., Orph.,
St. Paul, Minn., 19-24.
Rice, George—Greenwich, London, Eng.,
19-17, Teakwood 19-24.
Rocamora, Suzanne—Mary Anderson, Louisville,
Ky., Lyric, Dayton, O., 19-24.
RYAN, THOS. J.—RICHFIELD—Columbia,
St. Louis, Mo., Grand, Indianapolis, Ind.,
19-24.
Scott and Wilson—Los Angeles, Cal., San Diego
19-24.
Somers and Storke—Jefferson, St. Augustine,
Fla.
Spadoni, Paul—Colonial, N. Y. C.
Sweeney Bros.—Orph., Ogden, U., Orph., Salt
Lake City, U., 19-24.
Steger, Julius—Alhambra, N. Y. C.
Tambo and Tambo—Empire, South Shields,
Eng., 19-17, Empire, Edinburgh, Scot., 19-24.
Tangway, Eva—Keith's, Phila.
Taylor, Eva—Bronx, N. Y. C.
Taylor, Mac—Grand, Chgo.
Thompson, William H.—Orph., Bklyn., N. Y.
Three Flowers—Bronx, N. Y. C.
Trotter—Grand, Whitehall, N. Y. C.
Tully, May—Grand, Pittsburgh, Pa.
Van, Billy B., and Beaumont Sisters—Hammer-
stein's, N. Y. C.
VAN, CHARLES and FANNIE—Orph.,
Harrisburg, Pa., 19-24.
Welch, Beulah—Orph., N. Y. C.
Westworth, Vesta and Teddy—Colonial, N. Y. C.
Weston, Vilma—Temple, Rochester, N. Y.
Willard and Bond—Maj., Montgomery, Ala.,
19-24.
Wills, Nat M.—Fifth Ave., N. Y. C.
Wills, Hutchings—Grand, Hoptimer, N. Y.,
19-14, Lyceum, Amsterdam, N. Y., 19-14.
Wilson, Jack, Trio—Temple, Rochester, N. Y.
WRIGHT, HORACE, and SHIRLEY
DIBRIETH—Maryland, Balto., Keith's,
Phila., 19-24.
Wynn, Edna—Keith's, Cleveland, O., Colum-
bia, Chgo., O., 19-24.
Yvette—Hammerstein's, N. Y. C.

Received too late for classification.

ABOTT, HESSIE, GRAND OPERA (Lachier and Co., mngs.): Houston Tex. 19

ACROSS THE GREAT DIVIDE (Gess W. Lyon, mngs.): Petersburg Ill. 19, Atlanta Ga. 20, Dayton O. 21, Chicago Ill. 22, Elizabeth 23, Belleville 25, Greenville 26

BACHELOR'S HONEYMOON (Gillen and Bradford, mngs.): Crookston Minn. 19, Grand Forks D. 21, Parkersburg W. Va. 22, Detroit 20, Little Falls 21, St. Cloud 22, Winona 25

CHOCES DRAMATIC (Harry Gents, mngs.): Detroit 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

DOWN IN DIXIE MINERALIA (Hartson and Wiswold, mngs.): Madisonville Ky. 19, Henderson 20, Louisville 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

GIRL IN THE KIMONO (W. S. Shattuck, mngs.): Blue River Minn. 19, Portland Ill. 20, Chicago Ill. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

D. D. Mitchell 19, Yankton S. Dak. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

30, Cedar Rapids 25

Writes for Joe Welch, Violet Black, Jack Norworth, Pat Rooney, Al Leach, Barney Bernard and Lee Harrison, Billy E. Van, Fred Duggan, Al Capleton, Nat Carr, Brooklyn and Carleton, Ed. Ego.

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Author of the best sketches playing the best
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There are over 200 artists using successful "Gray Matter"—sketches, songs, monologues. Writer of "Any Little Girl That's A Nice Little Girl," etc., "Think It Over, Mary," etc.

"The Real Writer"

of Vanderbilt University, Author of "The Prince," Mr. and Mrs. Gage, etc.

Wind, South, Left & Right, The

Youkers, "Hale's" "Yokers" etc.

11 P.M." and more Jack J. Jackson

cousins, Carter Black,

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SAMPTER, MARTIN M. Gallery, Thompson, 844, New York

HENDERSON STOCK (W. J. and R. S. Henderson, mngs.): **THE** **INFERNAL MULLAL** **BARKNAPA** **YOUNG** **THEA** (Kiew and Bratton, mngs.): **NEW** **YORK** **CITY** **12-17**, **Newton, Mass.**, **12-31**.
LATIMORE-LEIGH STOCK (Gardner, mng.): **12-34**.
LYMAN TWINS (Lyman Brothers, mng.): **14-15**.
MOORE, IRVING **MUSICAL COMEDY** (Irving Moore, mng.): **Warner, N. H.**, **14**. **October** **12-17**, **Waverly, Mass.**, **12-31**.
MURRAY-MACKAY STOCK (Jas. J. Murray, mng.): **Kingsport, Conn.**, **12-34**.
NORWOOD HYPOCRISY (M. H. Norwood, mng.): **12-17**, **Kan.**, **12-17**, **Yonkers**, **12-31**.
PAID IN FULL (Hickman, mng.): **12-17**, **12-31**, **Osar Falls**, **14**, **Watrous** **17**, **Waverly** **12**.
POMANDER WALK (Lahler and Co., mngs.): **Montreal, P. Q.**, **12-17**, **New York City**, **12-31**.
PRINCE OF HIS RACE (Oscar Graham, mng.): **Greenwich, Conn.**, **14**, **Waverly**, **12**, **14**, **15**, **New Brunswick**, **12**, **Saginaw**, **12**, **La Grange**, **12**.
SQUAW MAN (Waters; H. R. Powers, mng.): **Marquette, Minn.**, **12**, **St. Peter**, **12**, **St. Cloud**, **12**, **Brainerd**, **12**, **Jameson**, **12**, **D.**, **Marquette**, **12**, **Norwood**, **12**, **Waverly**, **12**, **Osar Falls**, **12**, **14**, **15**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**, **25**, **26**, **27**, **28**, **29**, **30**, **31**.
TEXAS RANGERO (Roy W. Sweeney, mng.): **Lawrence, Okla.**, **12**, **Chandler**, **12**.
THIS WOMAN AND THIS MAN (Frost and Garfield, mngs.): **Madison, Wis.**, **12**, **13**, **14**, **15**, **16**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**, **25**, **26**, **27**, **28**, **29**, **30**, **31**.
WHAT WRIGHT LEFT (Fred Mitchell, mng.): **Pittsfield, Mass.**, **14**, **Williamstown, Conn.**, **12**, **14**, **15**, **16**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**, **25**, **26**, **27**, **28**, **29**, **30**, **31**.

James Madison has just completed a novelty comedy act for Schroeder and Chapella entitled Married Life. Mr. Madison has also recently written new material for Joe Walsh, Al Feltz, the Hydes, and Lewis and Chaplin.

NEW YORK CITY
Send for List of
SELLING AGENTS

NEW YORK.—The New Yorks and Their Baby 10. Three Weeks 12. The Fortune Hunter 21. The Grand Opera co. 26. 27. The Golden Era 28. James T. Powers in Havana 31. **AUDITORIUM** (J. A. Wolfe). Mrs. Dana's Debut was presented by the Wolfe Stock co. 8-9; the leading roles were admirably portrayed by Mrs. Dana and Walter P. Richardson. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

WENTON.—AUDITORIUM (George Montague). The Two Orphans Nov. 4; excellent co.; Under the Harvest Moon 10; poor. Jan. 5. Woman's Way 11; poor. Nancy 18; good. Local memory. Bill, excellent; small audience; pleasant. Hillman's Stock co. in The Girl and the Gentleman 1. A Time Limit 2. The Girl Operetta 3; good co.

PITTSBURGH.—LA BREKE THEATRE (C. F. White). Two good houses were pleased with the New Yorks and Their Baby 10. The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

OTTAWA.—ROHNBACH (P. O. Dobson). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

CONCORDIA.—BROWN GRAND (R. V. D. Brown). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

CHARTER.—HITRICK (W. C. Sears). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

PORT SCOTT.—DAVIDSON (Harry C. Davidson). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

SALINA.—CONVENTION HALL (J. A. Convent). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

WINFIELD.—OPERA HOUSE (Dewey). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

COLUMBUS.—McGHEE'S THEATRE (W. E. McGhee). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

ATONISON.—THEATRE (George E. Atonison). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

LAVERGNE.—BOWENOCK OPERA (Irving Hill). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

KENTUCKY.

LOUISVILLE.

The Virginia, The Flirting Princess, and Vandeville on This Week's Bills.

The Owen Water-Kirk La Shelle success, The Virginia, occupied the stage at Macaulay's 4-10; excellent business. It was put on in a theatre manner and play and players pleased. The New York Hippodrome co. is under management of the theatre.

The Mary Anderson Theatre is proving one of the winners of the B. F. Keith Circuit. At the theatre, there are three shows. The Mary Anderson Theatre is proving one of the winners of the B. F. Keith Circuit.

At the Walnut Street good houses ruled 4-10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

Another strong week marked 4-10 at Hopkins'. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

The Kentucky Bellies at the New Buckingham and Sam Hove's Love Makers at the Gayety theatre, both very good at both houses.

The romantic song play, The Wanderer, with Arthur Donaldson, formerly with The Prince of Wales, was a potent attraction at the Avenue 12. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

David Blagham will give a song recital at the Women's Club 18. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

Male Fox played a match game of billiards with Kate Wilbur, the baseball magnate, while both of the contestants claim a victory, so it must be declared a draw.

New Buckingham, attended the recent meeting of the Empire Circuit of Burlesque Theatres, of which association they are officers.

Two new picture theatres are being erected here. Louisville already has a number of such amusement places and all of them are doing well.

The annual lodge of sorrow of the local lodge of Kins was impressively held at the home here 4-10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

LEXINGTON.—OPERA HOUSE (Charles Scott). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

HENDERSON.—PARK (J. D. Kilgore). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

FRANKFORT.—CAPITAL (James Ransom). The New Yorks and Their Baby 10. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

(Theatre) lecture) 6. Vandeville and pictures 7-10. Madame X 31.

LOUISIANA.

NEW ORLEANS.

Lionel Adams and Doris Mitchell Pleased—French Opera Company Proves Popular.

The Spendthrift, with Lionel Adams and Doris Mitchell playing the leads, was the attraction at the Tulane 4-5. A small but competent cast is back of the principals and a most intelligent interpretation was the result of their joint efforts. The Third Degree 11-17.

Walker Whitehead, after an absence of several years, appeared at the Daupine 4-10. His play and actor made excellent impressions. Mr. Whitehead comes to us with an art meliorated by experience and hard work, and the splendid tribute paid him at every performance during his engagement here was merited. Viola Allen in The White Sister 11-17.

A fair co. presented at the Mary of Tiberius at the Crescent 4-10. Eleanor Montell, John Well Dillon, C. Edmunds Roberts, and Louis Thiel are the principals in the cast and are competent people. Bay 11-17.

The popularity of Jules Lyall's French Opera co. at the French Opera House continues. On 6 Carmen was the bill, with Messrs. Morat, Montane, Chaillet, Helber, Combes, Muller, and Miles. Cortez, Donaldson, Oeddes, and Vincent in the cast. Biscuit 11-17.

The bill at the American Music Hall for 4-10 consisted of the Grecian Temple, including living pictures of celebrated paintings; W. E. Whittles, ventriloquist; Nick Long and Adeline Cotton, in Managerial Troubles; Volinsky, violinist; Ferguson and Peterson, dancers and singers; the Russian and their trained dog; the Wartburg Brothers, jugglers.

At the St. Charles Orpheum the features 5-11 were the Neapolitan and Tuscany Troubadours, the headliner; George Lyons and Bob Lyons, musical improvisers; Brad Harvard, aerial artist; Olive Bates, in a sketch; Jane Boynton and Fan Bourke, in a pianole; Fred Dupre, monologist, and Ben Beyer and Brothers.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRA (William P. Nolan). A good bill of motion pictures Nov. 20-26. The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

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of Aunt Mary 6. House's Band (matinee) 12. Vandeville and Academograph 13-17. **ANNAPOLIS.**—COLONIAL (Fred W. Faltner). The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

MASSACHUSETTS.—The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

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King, Gerrie Leclair and co. Earl and Bertlett, the Four Quartets and pictures 6-10; big business. **BROADWAY** (W. E. Kline). Lumina Butterfield, the Real Widow Brown, Mabel and Roy, Sullivan Brothers and pictures 6-10; good business. **THEATRE** (J. F. O. O'Connell). The same time 10. **PRINCESS** (L. M. Miller). The same time 10. **Bill** 6-10. headed by Gilroy, Brown and Montague.

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NEWARK—SHERMAN OPERA HOUSE
 (Frank B. Moody); Uncle Daniel 3; fair, to
 good business. Paid in Full 8. Rip Van Winkle,
 characterized by Herbert Sprague and Floy
 Sprague, 19. Emeralds 20.

NEW YORK THEATRES.

New York Theatres of Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME

Entire Block, 6th Av. 43d-44th Sts. Evs. 8
Daily Matinees at 2. Best Seats \$1.50

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

**The International Cup
Ballet of Niagara
The Earthquake**
12 CIRCUS ACTS

DALY'S B'way and 30th. Evs. 8:30
Mats. Wed. & Sat. 2.15. Wed. Mat.
Best Seats, \$1.50. Tel., 5773 Madison Square.

4th MONTH

WM. A. BRADY (Ltd.) Announces

BABY MINE

By MARGARET MATO

CASINO Broadway and 30th Street
Tel. 1266 Murray Hill.
Evenings, 8:15. Mats., Wednesday & Saturday.
Wednesday Matinee, Best Seats, \$1.50.

The MESSRS. SHUBERT Announce

SAM BERNARD

In a New Musical Piece.

He Came From Milwaukee

LEW FIELDS' HERALD SQ. B'way &
35th St. Tel. 5455 Murray Hill. Evenings 8:15

Matinees, Wednesday and Saturday, 2:15.
Wednesday Matinee, Best Seats \$1.50.

The MESSRS. SHUBERT announce

LULU GLASER

In a New Opera in Three Acts.

The Girl and The Kaiser

NACKETT Then, 42d St. W. of B'way.
Telephone, 44 Bryant. Evs. 8:15;
Mats., Thur. and Sat. 2:15. Thur. Mat.
Best Seats \$1.50.

ALBERT CHEVALIER

In LIEBLER & CO.'S PRODUCTION OF

DADDY DUFARD

a New Character Comedy in 3 Acts

CIRCLE Broadway and 60th Street.
Tel. 5700 Columbus. Prices, 50c.
to \$1.50. Evs. 8:15; Mats., Wed. & Sat., 2:15.
Wed. Mat. Prices, 50c., 50c., \$1.00.

4th Month

WM. A. BRADY'S Great Play,

MOTHER

By JULES ECKERT GOODMAN

NEW YORK THEATRES.

MAXINE ELLIOTT'S THEATRE 30th Street
bet. B'way & 6th Av. Tel. 4985 Bryant. Evs.
8:15. Mats. Wed. & Sat., 2:15. Wed. Mat. Best
seats, \$1.50.

The Authors' Producing Company
(John Cort, President) Announces**THE GAMBLERS**

A New Play by **CHARLES KLEIN**
With **GEORGE NASH**

BROADWAY THEATRE B'way &
41st St. Tel. 101 Bryant
Evs. at 8:00. Reg. Mat. Sat. at 2:00

SOTHER-MARLOWE
IN SHAKESPEAREAN REPERTOIRE.

THIS WEEK—Mon., Tues. and Wed. Evs.,
AS YOU LIKE IT
Thurs. and Fri. Nights and Sat. Mat.

ROMEO AND JULIET
Sat. Night. **HAMLET**

Next Week: Mon. & Tues. Nights, The Taming
of the Shrew; Wed. & Thurs. Nights, The Merchant
of Venice; Fri. Night, Twelfth Night;
Sat. Mat., As You Like It; Sat. Night, Macbeth.
*Repertoire for the Fourth and Last Week to
be Announced Later. From 50c to \$1.50, no higher.

NAZIMOVA'S 39TH STREET THEATRE
39th St. and Broadway. Tel. 412 Bryant
Evenings, 8:15. Matinees Wed. and Sat., 2:15
Wednesday Matinee, Best Seats, \$1.50

The MESSRS. SHUBERT announce
An Opera in Three Acts, from the French,
MME.

TROUBADOUR

With **MARIETTA OLLY**
VAN RENSSLAER WHEELER

Monday, **DRIFTING** A new play by
Dec. 19. Frston Gibson

LYRIC 42nd St. W. of B'way. Tel. 5216
Bryant. Evs. 8. Mats. Wed. and Sat. 2:15.
Wed. Mat. Best Seats \$1.50

JOHN CORT Presents MRS.

LESLIE CARTER

IN

TWO WOMEN

By RUPERT HUGHES

WILLIAM COLLIER'S COMEDY THEATRE 41st St.
bet. Broadway
and 6th Ave. Tel. 5104 Bryant. Evs., 8:15;
Mats., Tues. and Sat., 2:15. Tues. Mat., 2:15.

LEW FIELDS Presents
WILLIAM COLLIER

In a new Farce by Edgar Selwyn
and William Collier, entitled
I'LL BE HANGED IF I DO

WEST END 125th St. W. of 8th Ave.
Tel. 5044 Kensington.
Prices, 50c. to \$1.50. Evs. 8:15; Mats., Wed.
and Sat. 2:15. Wed. Mat., Best Seats \$1.

LIEBLER & CO.'S Production of

The Fourth Estate

The Great Newspaper Play

NEW YORK THEATRES.

CRITERION B'way, 44th St. Evs.
8:15. Mats. Wed. and Sat. 2:15.
Charles Frohman, Manager.

HENRY B. HARRIS presents

The Commuters

By JAMES FORBES

Author of "THE CHORUS LADY"
and "THE TRAVELING SALESMAN"

EMPIRE B'way, 40th St., Evs. 8, sharp
Mats. Wed. and Sat. 2:15.
CHARLES FROHMAN, Manager

CHARLES FROHMAN PRESENTS

WILLIAM GILLETTE

His farewell appearance in his famous successes.
THIS WEEK

THE PRIVATE SECRETARY

Next Week—SECRET SERVICE.
Week Dec. 26—To be announced.

Matinees—Wednesday and Saturday
LYCEUM 45th St., near B'way. Evs. 8:15
Mats., Thur. and Saturday, 2:15

DANIEL FROHMAN Manager

CHARLES FROHMAN presents

Oscar Wilde's Celebrated Comedy

The Importance of Being Earnest

With a Special Cast

Including A. E. MATTHEWS

Dec. 26—BILLIE BURKE—SUZANNE

NEW YORK THEATRES.

KNICKERBOCKER Broadway and
30th Street.
AL HAYMAN & CO., Proprietors
Evs. at 8 Sharp. Mats. Wed. and Sat. at 2

KLAW & ERLANGER present
JULIA NEILSON FRED TERRY

and their actual Company from the
New Theatre, London, in
HENRY OF NAVARRE

In 4 acts by WILLIAM DEVEREUX
Dec. 19—MRS. PAT CAMPBELL
in THE FOOLISH VIRGIN

HUDSON THEATRE 44th St., near B'way
Evenings at 8:15.
Matinees, Wednesday and Saturday, at 2:15.

HENRY B. HARRIS Manager
DAVID BELASCO presents

Blanche Bates

In a New Farce in Romanes

NOBODY'S WIDOW

By Avery Hopwood

GARRICK 35th St., near B'way. Evs.
8:30. Mats. Wed. and Sat.,
2:15. Charles Frohman, Manager.

CHARLES FROHMAN presents

The Speckled Band

By A. Conan Doyle

An Adventure of Sherlock Holmes

Dec. 20—ANNIE RUSSELL in THE IMPOSTOR

GAITY Theatre, B'way and 45th St.
Evs. at 8:15. Mats. Wed. &
Sat., 2:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK WALLINGFORD

NEW YORK THEATRE B'way and
45th St. Evs. 8:15. Mats.
Wed. & Sat. 2:15.

KLAW & ERLANGER Managers
MR. OSCAR HAMMERSTEIN Presents

Mlle. ENNA TRENTINI
In the New Comic Opera by Victor Herbert
and Rida Johnson Young.

NAUGHTY MARIETTA
With ORVILLE HARROLD
Kate Ellsner, Harry Cooper, Miss Maria
Duchene, Edward Martindale and the Man-
hattan Opera House Chorus and Orchestra.

LIBERTY THEATRE 42d St., West of
Broadway. Evs. at 8:15.
Matinees Wednesday and Saturday at 2:15

KLAW & ERLANGER Managers
HENRY B. HARRIS presents

THE COUNTRY BOY

A new Comedy by EDGAR SELWYN

NEW AMSTERDAM THEATRE

W. 4th St.
Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville

Madame Sherry

Lina Abartanell, with Ralph C. Hove
and others
Book by Otto Henschel.
Score by Karl Mosche.
Staged by George W. Lederer.

WALLACK'S B'way & 30th St. Evs. 8:15.
Matinees Wed. & Sat. 2:15.
Popular Wednesday Matinee, 50c. to \$1.50.

LAST WEEK

MAY IRWINIn a new Farce, Comedy **Getting a Polish**

Tuesday, Dec. 20—Liebler & Co.'s Production of
POMANDER WALK

A new comedy by Louis N. Parker.

BELASCO THEATRE West 44th Street
near Broadway
Evenings at 8:15; Mats. Thurs. & Sat. 2:15

DAVID BELASCO Presents

THE CONCERT

Herman Baber's Sensational Berlin and Vienna Success
American Version by Lee Distenfeld
Cost includes Lee Distenfeld, William Morris, John
W. Cope, Janet Beecher, Jane Gray, Allen Patten,
Edna Thomas.

REPUBLIC THEATRE W. 42d St., near
Broadway. Evenings, 8:15.
Mats. Wed. and Sat. 2:15

DAVID BELASCO Manager
KLAW & ERLANGER PRESENT

Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

THE NEW THEATRE

Central Park West, 62d-64th Sts. Tel. 5800 Col.
Evenings, 8:15. Mats. Wed. and Sat., 2.

LAST WEEK
By arrangement with the New Theatre
Liebler & Co.'s Production of
Masterlinck's Latest Drama

MARY MAGDALENE
with **OLGA NETHERSOLE**

Musical accompaniment by the
RUSSIAN SYMPHONY ORCHESTRA OF 60
Modest Altschuler, Conductor.

Next Week
THE NEW THEATRE COMPANY
in **OLD HEIDELBERG**

L. Winters): Phil Maher Stock co. Nov. 28-3
pleased good houses. The Soul Kiss 7; canceled.
St. Elmo 5; light business. The Time, the
Place and the Girl 13. The Thief 13.
UTICA.—MAJESTIC (G. O. Brooks): Ger-
trude Elliott in The Days of a To-morrow Nov.
30; one co.; delighted audience. The Nigger
8; good business. The Rosary 5.

MAJESTIC Broadway and 50th St. Prices
50c. to \$2.00. Tel. 3500 Col.
Evs. 8:30. Reg. Mats. Wed. and Thurs. 3 P. M.
Saturday 2:15.

Maurice Maeterlinck's

THE BLUE BIRD

DIRECT FROM THE NEW THEATRE

COMPLETE NEW THEATRE CAST

AND PRODUCTION.

COHOES—NEW THEATRE: B. P. I. Glee
Club 12. Vaudeville and pictures 13.—PROO-
TOR'S: Vaudeville to capacity 5-10 (except 7).
Alias Jimmy Valentine (7 pleased big business).
GENEVA.—SMITH (P. K. Hardison): Phil
Ott's Comedians 1-3; drew well. Phil Maher
Stock 8-10. Paid in Full 15. Time, Place and
the Girl 17. Cornell Masque 23.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A. Schlemmer): The Midnight Song Nov. 20; excellent co. to S. H. O.; one of the best, if not the best attractions that has ever visited our city. Donna's Band 5; matinee A. G. Field's famous Minstrels 5; advance sales for both very good.

ASHEVILLE.—AUDITORIUM (S. A. Schlemmer): Paul Gilmore 5; fair co., to small business. Donna's Band 5; placed two large audiences. Orphan Comedy Club 5.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Merris Schlemmer): Madam Powell, Violinist, for Black School League Concert 2; very fine, to full house. Virginia Harmon 5.

WAMPETON.—OPERA HOUSE (W. Webster): The House of a Thousand Candles, with Richardson Cotton as Bates, 1; excellent co. to good house.

DICKINSON.—OPERA HOUSE (Reichert and Ray): Chinatown, Frank Mystery Nov. 20; placed fair house. Our New Minister 12.

OHIO.

CLEVELAND.

Richard Carle and Chauncey Olcott Divided the Week—The Merry Widow Again.

At the Euclid Avenue Opera House Richard Carle in *Jumping Jupiter* divided the week with Chauncey Olcott. The latter appearing 5-10. Carle made a hit. Chauncey Olcott is delightful as a singer of the old school and we have only a few left that enthrall audiences as he can. The Arcadians 12-17.

The Merry Widow, which has been here before, played a week's engagement at the Colonial 5-10. It was presented by a fair co. and the melodious opera was as well received as ever. The Little House 12-17.

The New York Hippodrome co. was the attraction at R. F. Keith's Hippodrome 5-10 and packed the large house at every performance.

Barrett, presented by a good co., was at the Lyceum Theatre 5-10. Eugene Blair 12-17.

The Montana Limited played to big business at the Cleveland Theatre 5-10. A Minister's Sweetheart 12-17. WILLIAM CRANSTON.

TOLEDO.

William Crane Soon to Appear in a New Play—Doings of the Week.

At the Valentine S. W. H. Crane presented Father and the Boys for the last time before a large audience. Mr. Crane was suffering with rheumatism, but despite illness played his part with dash and brilliancy. After prolonged applause Mr. Crane was induced to make a curtain speech and in his remarks spoke feelingly of relinquishing Father and the Boys. He left immediately after the performance for New York to commence rehearsals for his new play, *The Minister's Daughter*, which is to open at Christmas time. Professor Napoleon (local) is drawing good houses 5-10. Frances Starr 12, 17.

Miss Hursey from Jersey is the bill at the American 4-10, where the Payne Players are drawing good houses.

Herman Supera is pleasing patrons at the Lyceum 4-10. In Panama 11-17.

Going home is the bill at the Auditorium 5-10. Bert Lyell and Evelyn Vaughn will leave the co. after performance 10 to accept an engagement with the Heloise stock in Los Angeles, Cal. Both have made favorable impressions here, and their departure will be keenly felt. Mr. Berton has reorganized the co. with Grace Van Anken as leading woman and Rodgers Barker as leading man. Charlotte Townsend, who made great success as second woman with the old and popular Empire Stock, has been engaged to play second. Forty-Five Minutes from Broadway will be the bill 10-34.

COLUMBUS.

Adela Ritchie and Charles Evans Pleased—Jay Quigley Among Friends.

They Loved a Lamele was at the Colonial 5-7. Adela Ritchie and Charles Evans appeared in the latter and scored a personal success. But George Arlino's attempt to make a three-act farce out of the original twenty-minute vaudeville sketch *It's Up to You*, William, was not entirely successful, and all of the best critics regretted it. On the other hand, *The Midnight Song*, with George Monroe and Harry Fisher, et al., will be greeted by capacity houses when they commence their three days engagement 8. Underlined are Harry Day in *The Naked Truth* and Harry Bulger in *The Flirting Princess*.

Orphan Comedy Club with Florence Holbrook and Cecil Lee, following so closely its sister play, *The Girl of My Dreams*, is eagerly anticipated and the sale is big. Billie Burke in *Suzanne* is underlined.

Miss Pitouf, the little miss of fifteen who is announced as the champion of the world, took Keith's by storm 6. Her swimming act is as clever as any seen locally. Bothwell Browne in his female impersonations was much appreciated. Sunning Miss Pitouf of a close race for headline honors was an excellent act of such excellence, severity and great success that it made most of the regulars sit up and take notice. Erna Ballot of the team is most charming. Valerie Berggren's *Players* appeared in an amusing sketch. What happened in Room 34. Welch, Kelly and Montrose were themselves Gordon and Mary and some fine of German patter that was very funny.

Wildfire and St. Elmo billed the week at the High Street. Jay Quigley, affectionately regarded as one of "our own," is stage director of St. Elmo and plays several parts which, although small, serve to show that his hand has the skill that made him so great a favorite in the old Empire Stock days.

Word has reached friends in this city of the marriage of Mirinda Lanche to Harry Ingram, of the Joseph E. Dodson co. Miss Lanche was a member of the Empire Stock was a great favorite, and was probably the prettiest and most popular of all the ingenues that delighted us in these halcyon days. Her many friends wish her the greatest happiness.

JOSEPH RUSSELL HAGUE.

LYMA.—FAUBOT (L. H. Cunningham): Billy the Kid drew good attendance and placed. The Merry Widow 3 delighted a packed house; Charles Meakin as Prince Danilo, Ivy Hunt as the Merry Widow, and the entire support excellent. Severely of Graustark's 5 placed two capacity houses. The Women's Music

Club presented Madame Chillon-Orman, soprano; Bruno Staudel, cellist, and Louis Ford, pianist, to capacity business 5; excellent; Madame Orman's Polonaise (Mignon) and Japanese Song (Orie) in costume were enthusiastically received. The Pittsburgh Symphony Orchestra, with Carl Barnhart, conductor, and Miss Michael Elliott, interpretive classic dancer, delighted a large audience 7; one of the most artistic entertainments ever given here. The Squaw Man 3, Lena Rivers 10, Earl Stock co. 12-17. ITEMS: The next Artistic Recital to be given under auspices of the Women's Music Club, will be in January and includes Jennie L. Gaylor and daughters. The literary club of Lima discussed various phases of the theatre and played the public 6-10; some interesting papers were read. The Orphan Comedy Club has Eva Fay 5-10 and is doing a record breaking business. The bill also includes Olive Overholts and Jimmie Rose, two Lima boys, who put on a really good singing and dancing act.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): The Girl in the Red Mill Nov. 20 placed a fair house. The next Artistic Recital, which received excellent support; fair, but very enthusiastic audience; Messrs. Robbins, Kline and Brown made excellent impressions. Get Rich Quick Wallingford 5; two fair houses. Bright Eyes 7, Billie Burke 10, Eugene Blair 12-17. ITEMS: The High Flyers 30 to good attendance; pleased. Gay Morning, Gloria 3 placed fair business. NEW SUN (Sun Amusement Co.): The Merry Quartette, Saida and Co., Double Sims, Bristol's comedians, and Dainty June Roberts and co. placed excellent patronage 5-10. Fete Baker, Era Comedy Four, the Marie and the Girl, Charles and Grace Von Smith, and Mometta and co. 12-17.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Chauncey Olcott in *Bally of Hallymore* 5; excellent co. very large attendance. Bury in business 13. Vanderbilt 5-10; crowded house. GRAND (O. L. Hester, res. mgr.): Wildfire 1-3 drew well; pleased; fine co. Our Friend Fritz 5-7; good business; co. very entertaining. Ward and Vokes in *The Troop* 8-10. Arkers 8-10. The Flirting Princess 15. Beverly of Graustark 12-17. The County Sheriff 19-21. Lyman Howe's Travel Festival 25. Barney Gilmore in *Kelly from the Emerald Isle* 26-28. Seven Days 31.

EAST LIVERPOOL.—CERAMIC (William Tellman): Nancy Boyer co. week Nov. 25, presenting *The Woman's Hour*, Fairy Princesses, Clothes, Leah Kleinsch, Sweet Clover, Pals. The Richest Girl, The Power that Governs; excellent co. and productions that pleased good business; Nancy has greatly improved since her last visit here. Richard Carle and Edna Wallingford in *Jumping Jupiter* 5-10. The Red Mill 12-17. COOPER OPERA HOUSE (Henry Cooper): High Rollers Burlesques 5. ITEMS: Jane Farr, of the Nancy Boyer co., formerly residing here, so spent a very enjoyable week renewing old acquaintances.

UNIONVILLE.—CITY OPERA HOUSE (Elin and Van Ostran): Calhoun's Orestes, a comedy, a week's engagement in the Gould's. Mary Three to good business for the evening, but poor business for week. Plays for week: The Minister's Son, My Kentucky Gal, Man and His Mate, The Girl of the Rockies, and Lena Rivers. The Girl from Home pleased a fair house 6. The Flirting Girl (burlesque) 15. The Texas Ranger 20.

MASSILLON.—ARMORY THEATRE (G. C. Haverstick): Yankee Doodle Stock co. Nov. 21-26 to good returns, producing in Arizona. The Girl in Command, Queen of the White Slaves, The Cowboy Girl, Charles's Anna and The Three Daughters. Billy the Kid 20 (local) 26. business. Stetson's U. T. C. 3; as usual, the S. H. O. sign appeared early. The Red Mill 6. Flaming Arrow 25. At Sunrise Jan. 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Wildfire Nov. 22; good co.; pleased a good house. Beverly 23; good co.; pleased a fair house. Ruth 26 (local) 26. Lighted packed houses. Merry Widow 3; excellent co.; delighted full house; receipts largest of season. The Red Mill 7. Ward and Vokes 15. The Love Pirate 15. Man of the Hour 22. The Flaming Arrow 26.

CARROLLTON.—GRAND (Two Kemerers): The Carroll Comedy co. Nov. 21-26, with matinee in The Girl in the Red Mill. West Molly Dawn, St. Elmo, No Mother to Guide Her, The Convent's Daughter, Lady Audley's Secret, and Dr. Jekyll and Mr. Hyde, in small but pleased audiences. Mary Carey in *The Girl from Home* 5 to best pleased audience of season.

STURBEVILLE.—GRAND (A. M. Morley): The Red Mill 9. The High Rollers 3. The Red Mill 9. Ward and Vokes 14. NATIONAL (W. G. Hartshorn): Phil Brown, the Gray Trio, Shannon and Straw, Al Derby, the Six Models, and Signor Frazzetta 5-10; all acts pleasing fair business. Bury 10.

BUCYRUS.—OPERA HOUSE (W. F. Gehrsch): Billy the Kid Nov. 20; fair co. and business. Gladys George Stock co. 10, presenting Beyond Pardon for first attraction. Home talent 15. Howard's Musical Comedy co. canceled. The Squaw Man 16. The Soul Kiss Jan. 5. The Girl of the Mountains 15.

PORTSMOUTH.—GRAND (Fred Hixley): Artistic Recital 5. The Girl in the Red Mill 7. Gay Morning Gloria 3. A. G. Field's Minstrels, date not set. NEW SUN (H. R. Russell): Good bill to fair business. MAJESTIC (Albert Baitinger) offered a strong bill week of Nov. 28 and is doing capacity business.

BELLEFONTAINE.—GRAND (C. V. Smith): Gladys George Stock co. Nov. 28-3; fair attraction and business; plays: A Mountain Romance, Beyond Pardon, Tempest and Sunshine, Borderland, Fighting for a Throne, Arrested on Suspicion. Motion pictures 5-10. The Squaw Man 15.

DELPHOS.—GRAND (Nat S. Smith): Phenomenal Spiegler Nov. 28-3; attractive good business. Bury 10. Idea Opera co. presented the Prince of Plombino 6 to small house. Passion Play in motion pictures 7. Gladys George Stock co. 12-17. Eugene Walter's The Wolf 20. The Girl of the Mountains 15.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Red Mill 2; fine co. and gave good satisfaction to R. H. O. J. M. J. Brothers, male quartette, Gay Morning Gloria 1. The Flaming Arrow 4. King Stock co. next.

HAMILTON.—SMITH'S (Tom A. Smith): St. Elmo Nov. 24 satisfied two capacity houses. Graustark 27; usual big Sunday business; good production. The High Flyers 29; large audience. Gay Morning Gloria 1. The Flaming Arrow 4. King Stock co. next.

POWEROY.—OPERA HOUSE (Reed and Watkins): The Peerless Quartette, advertised for Nov. 26, disappointed, owing to the illness of soprano, Dr. Monroe Markley 9. St. Hawkins 16. Daniel Boone on the Trail 22. The Man of the Hour 28.

MARION.—GRAND: This house was totally

destroyed by fire on the morning of 9; loss \$75,000; house was erected in 1890 and had a seating capacity of 1,500; no definite plans have been made for rebuilding.

DEFIANCE.—CITIZENS' OPERA HOUSE (H. W. Workman): Marie Stock co. opened a week's engagement 5; good; attendance fair. House that Jack Built 15. Lyman Howe's 22. In the Bishop's Carriage 26.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Stetson's U. T. C. 1; good house; splendid attraction. The Squaw Man 3 placed fair business. The Wolf 13. A Texas Ranger 23. Irene Jeavons Stock co. 28-31.

FINDLAY.—MAJESTIC (J. S. Swafford): The Red Mill 1; good attraction and business. Billy the Kid 3 placed fair house. Lanham Lyric Players 5-11, except above dates. Stetson's U. T. C. 6. The Squaw Man 8.

TIFFIN.—GRAND OPERA HOUSE (C. F. Collins, res. mgr.): Beverly of Graustark 1 placed a fair-sized audience. The Squaw Man 7 to good business and satisfaction.

NORWALK.—GILDER (W. A. Roscoe): The Squaw Man 3 delighted large and enthusiastic audience; one of the best attractions of its character ever here.

CAMBRIDGE.—COLONIAL (Hammond Brothers): My Wife's Family 3; failed to appear. The Merry Widow 5; fair performance; very good attendance. The Girl from Home 10.

FIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Girl in the Red Mill 1 placed good house. Pittsburgh Orchestra 5. The Flaming Arrow 10. The Flirting Princess 15.

ELYRIA.—THEATRE (H. A. Dybeman): Stetson's U. T. C. co. 3; two performances; good business. The Red Mill 5 delighted large audience.

KENTON.—GRAND (H. H. Brick and Dr. Blackley): The Red Mill Nov. 3; crowded and well pleased house.

WAVERLY.—OPERA HOUSE (J. N. Hoffman): National Entertainment co. 8. As Told in the Hills 14.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The Gay Morning Gloria 3 delighted a large audience.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): A Gentleman from Mississippi Nov. 22; excellent co.; placed good house. A Stetson Cinderella 2; good co. and business. The Girl and the Moon 4; extra good co.; placed ordinary house. The Wicksburg Hour 6. The Newfangleds and Their Baby 9. Classmates 11. A Man's World 13. Bunch 17. My Cinderella Girl 18. Going Home 22. Just Out of College 25. Viola Allen 26.

CLAREMORE.—WINDSOR OPERA HOUSE (J. M. Brooks): Herald Square Stock co. Nov. 22-3; to fair business; plays: Olney's Revenge, North Carolina Folks, Ten Nights in a Bar-room, Classman, American Beauty, William Marcellay in *Classmates* 5. Suzanne La Home 15.

BARTLESVILLE.—THEATRE (John Finn): The Heart of the Goddess of Liberty 20. Golden Girl Jan. 11. Flirting Princess Feb. 15. ODEON (John Tindale): Astro, the clairvoyant, 1-7; pleased good business.

SHAWNEE.—BROOKS (Jno. Franning): The Smart Set Nov. 26; placed fair business. The Cow and the Moon 6.

OREGON.

PORTLAND.

Max Figman Added to His List of Friends—Hugh Dillman with Baker Stock.

Max Figman in Mary Jane's Pa was the attraction at the Hellig week of Nov. 27, and the popular comedian has endeared himself to the Portland people more than ever. The role of Hiram Perkins is one well suited to his style. Little Dorothy McKay gave us an equally lovely portrayal of Mary Jane. As Fortia Perkins, Hugh Dillman opens with the co. in the role of Tom Bennett and was well received. John Burton as Mr. Blake, Lillian Andrews as Mrs. Purdy, Thomas MacLaurie as Daniel O'Connell, and Marshall Parham as the butler, all appeared to much pleasing advantage, as well as singing. The orchestra playing Flora Dora Dean and Mabel Rowland as Mrs. Dean. The Barrier 4-10, followed by The Honor of the Family 11.

At the Bungalow the offering was Via Wireline. Arthur J. Bowers as a comedian with the sympathy of his hearers, while Byron Boardman succeeds in investing Pinchney with all the crimes in the calendar. The Time, the Place and the Girl 4, followed by A Broken Idol 11. The King of King Kong was the attraction at the Lyric Theatre week 28 and pleased all week. Arizona Jack 5-10. JOHN F. LOGAN.

SALINE.—GRAND (John P. Cordray): Max Figman made good in Mary Jane's Pa Nov. 24; excellent co. and business. The Flaming Arrow 3; placed good business. Mike Memorial 4. Dorothy Hill 7. Columbia Stock co. 8. M. M. O. U. of O. Glen Oak 12.

BAKER.—HETTER (J. M. O. U. of O. Glen Oak 12): The Time, the Place and the Girl Nov. 20; second appearance; big business; good attraction; clever co. The Burghmaster 2; good co.; S. H. O. Sidney Drew in Billy 5.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): The Rising Girl co. Nov. 20; good co.; placed a fair house. The Volunteer Orphanage co. 2; fair house. The Dollar Park co. 7. Queen of the Moulin Rouge Jan. 13.

PENNSYLVANIA.

SCRANTON.—LYONUM (Thomas M. Oibbons): The Blue Moon 2, 3, with matinee; co. excellent; to fair business. Wanda, Ladlow in the title role was under the star of the co.; she captured the audience on her first appearance and was accorded many curtain calls; James L. McCabe as Lewellyn, John Dumont as Augustus Hollett, and Clara Louise Cannan as Mrs. Lewellyn were excellent and merit special mention. Sheehan's Grand Opera co. in 11

Travellers 10. The Cat and the Fiddle 15. NEW ACADEMY (J. H. Dockery): The Woman in the Case was the offering of the first week of 5-10 to excellent business. Grace High as Farinet Holts and Gilberta Pans as Claire Farinet were very good; made individual hits and received numerous curtain calls; Willard Blackmore as Julian Holts, Eugene Forwood as Attorney Thompson, and Ada Sherman as Mrs. Hester were excellent and merit special mention. Before and After 13-17. COLUMBIA (J. Nelson Teal): The Girl from Paris in Reubens' Hotel and On What a Night Nov. 21-25; co. and business excellent. Mimer Tenny and his Pennant Winners in *Harmon Dearest* 25; excellent co. to good business. The Merry Maidens in *Furnished Rooms* and *All Aboard* 25-30; co. and business good. Yankee Doodle Girls in *An Irish Devil* and *On the Road* 1-3; co. and business good. Billy Watson's *Best Travel in Japan* and *Backyard* 5-7. A. A. business excellent; Billy Watson and Alice Gilbert scored hits. The Ducklings co. in On You Lemon, and A Night on the Moor Garden 8-10; co. excellent, to good business; Frank Damsel and Blanche Martin were featured and made good; the comic Brothers scored a merit special mention. The Bellicers 12-16. The Wise Guy in Society, with Edmund Harve, and A Rosebud Garden of Arts, 15-17. FOLI (J. H. Dockery): An excellent bill for week of 5, with Max and Kaller in *In and Out*, east of the French Girls, the American Girls, Marcellus, Three Macanones, Belle Adair, Donovans and Arnold, and Kenney, Nobody and Platt to capacity houses. ITEMS: H. A. Smith, formerly manager of the old Family Theatre, and class then assistant manager of it, who scored heavily, has tendered his resignation. He has accepted a position as advertising manager of one of the largest mercantile establishments in the city. His many friends will be sorry to have him go.

READING.—ACADEMY (Phil Levy, res. mgr.): Howe's pictures delighted four very large audiences 2, 5; looked for an early return to the city. The city was very creditably presented by a capable co. to a small audience 6; the production was first class in every respect and deserved a crowded house. Special mention must be made of Edwin Caldwell, who scored heavily, and Gail was pleasing and Sam B. Hardy acted cleverly. Others in the capable cast were Matt B. Snyder, Rose Snyder, Miss Scott, Edgar Lewis, Jessica Worth, Wallace Widdicombe, Olivia Lowe, George C. Pearce, Lewis Summers. The New Century Girls, who scored heavily, gave two splendid performances to large houses in spite of inclement weather 4; a very clever olio was one of the main assets of the production. The Passing of the Third Floor Back, with Ian Robertson and the original co. gave great satisfaction. The most conspicuous of the supporting cast was Alva Ross, whose performance was very effective. The excellent co. included Dora Heritage, Helena Parsons, Marie Hodspeit, Blanche Ripley, Leslie Palmer, Gertrude Howell, W. O. Brown, Herbert Garbner, The Blue Moon 13. Clifton Crawford in *Three Twine* 14, with matinee. Joseph F. Sheehan's *English Grand Opera* co. in *It Travellers* 15. Seven Days (return) 17, with matinee. NEW ACADEMY (J. H. Dockery): The Girl from Paris in Reubens' Hotel and On What a Night Nov. 21-25; co. and business excellent. Mimer Tenny and his Pennant Winners in *Harmon Dearest* 25; excellent co. to good business. The Merry Maidens in *Furnished Rooms* and *All Aboard* 25-30; co. and business good. Yankee Doodle Girls in *An Irish Devil* and *On the Road* 1-3; co. and business good. Billy Watson's *Best Travel in Japan* and *Backyard* 5-7. A. A. business excellent; Billy Watson and Alice Gilbert scored hits. The Ducklings co. in On You Lemon, and A Night on the Moor Garden 8-10; co. excellent, to good business; Frank Damsel and Blanche Martin were featured and made good; the comic Brothers scored a merit special mention. The Bellicers 12-16. The Wise Guy in Society, with Edmund Harve, and A Rosebud Garden of Arts, 15-17. FOLI (J. H. Dockery): An excellent bill for week of 5, with Max and Kaller in *In and Out*, east of the French Girls, the American Girls, Marcellus, Three Macanones, Belle Adair, Donovans and Arnold, and Kenney, Nobody and Platt to capacity houses. ITEMS: H. A. Smith, formerly manager of the old Family Theatre, and class then assistant manager of it, who scored heavily, has tendered his resignation. He has accepted a position as advertising manager of one of the largest mercantile establishments in the city. His many friends will be sorry to have him go.

ALLENTOWN.—LYRIC (N. E. Workman): The premier event in the history of this house was the appearance of Sarah Bernhardt, and Allentown has the distinction of being the only city in Pennsylvania, with the exception of Philadelphia, where Mrs. Bernhardt appeared in this, her last tour of this country. The second act of the play, the fourth and fifth acts of Camille and the second act of Jeanne D'Arc were presented. The house was well filled not only from Allentown, but from all points in the entire Lehigh Valley. It was a gala evening, and when the Allentown Lyric presented its annual play, Lyric's great success. A Contented Woman, and it was presented in a most creditable manner. The cast was made up entirely of women graduates, and those who filled the male roles, as well as female, did themselves credit; by the way, the house was packed by a delighted audience. The County Sheriff drew two good houses 5; very good co. and performance; well pleased audience. Vaudeville night 8. The New Century Girls held the boards; A Surprise Party 12, in relaid, pleasing Burlesque playing Flora Dora Dean and Mabel Rowland as Mrs. Dean. The Barrier 4-10, followed by The Honor of the Family 11.

At the Bungalow the offering was Via Wireline. Arthur J. Bowers as a comedian with the sympathy of his hearers, while Byron Boardman succeeds in investing Pinchney with all the crimes in the calendar. The Time, the Place and the Girl 4, followed by A Broken Idol 11. The King of King Kong was the attraction at the Lyric Theatre week 28 and pleased all week. Arizona Jack 5-10. JOHN F. LOGAN.

HARRISBURG.—MAJESTIC (N. C. Mier): The Cat and the Fiddle 12; attendance only fair; co. the same as on previous visits; Harry B. Watson and the Boylans featured. Grace George in *Sauce for the Goose* 8; excellent co.; fair attendance. The Flirting Lion 8; small business; good co.; Frank Patton in *Two Heads* was featured; the balance of the cast in hands of competent people. New Century Girls drew fairly good sized audience and was appreciated. Ian Robertson 5. The City 6. The Tiger Lilies 14. Howe's Travel Festival 15. Sheehan's Grand Opera co. 17. FOLI (J. H. Dockery): The Girl from Paris in Reubens' Hotel and On What a Night Nov. 21-25; co. and business excellent. Mimer Tenny and his Pennant Winners in *Harmon Dearest* 25; excellent co. to good business. The Merry Maidens in *Furnished Rooms* and *All Aboard* 25-30; co. and business good. Yankee Doodle Girls in *An Irish Devil* and *On the Road* 1-3; co. and business good. Billy Watson's *Best Travel in Japan* and *Backyard* 5-7. A. A. business excellent; Billy Watson and Alice Gilbert scored hits. The Ducklings co. in On You Lemon, and A Night on the Moor Garden 8-10; co. excellent, to good business; Frank Damsel and Blanche Martin were featured and made good; the comic Brothers scored a merit special mention. The Bellicers 12-16. The Wise Guy in Society, with Edmund Harve, and A Rosebud Garden of Arts, 15-17. FOLI (J. H. Dockery): An excellent bill for week of 5, with Max and Kaller in *In and Out*, east of the French Girls, the American Girls, Marcellus, Three Macanones, Belle Adair, Donovans and Arnold, and Kenney, Nobody and Platt to capacity houses. ITEMS: H. A. Smith, formerly manager of the old Family Theatre, and class then assistant manager of it, who scored heavily, has tendered his resignation. He has accepted a position as advertising manager of one of the largest mercantile establishments in the city. His many friends will be sorry to have him go.

Four, and the Casting Dunbars completed one of the best programmes of the season.

LANCASTER.—FULTON OPERA HOUSE (C. A. Foster): The Cat and the Fiddle 3, with Harry R. Watson, Rosa Boyan, Arthur Boyan, and others, gave a fair performance to medium business. Vogel's Minstrels 5 gave a very good performance to large business. The Third 6, with strong cast, gave an excellent performance to a light house. It had been seen here several times before. The City 7 pleased a large audience. Edwin Caldwell and Samuel B. Hardy did some especially fine acting. Lyman Howe's pictures 8 pleased a fair audience. Lillian Buckingham in The Stampede (return) 9. The Passing of the Third Floor Back 10.—**FAMILY** (Edward Mowat): The Joseph King Stock co. in their fourteenth week presented Brown's in Town 6-10 to large and well pleased audiences; the parts were well acted by Edward Van Housen, Emily Langlois, Edward Delaney, John B. Mack, Aubrey Noyes, Anna C. Turner, Edward O'Connor, Emmet Brandon, Florence I. Nelson, Edward Heverly, John Raymond, and James Wilson. Old Fiddlers 11-12.—**ITEM**: The local Drama Club has secured for their annual benefit The Country Boy 31.

CLAREFIELD.—NEW OPERA HOUSE (Thomas E. Clark): County Institute 12-15; entertainers for the evenings: Dr. Peter McGuire, The Lane Where Roseville, Hanks 13; Dr. S. F. Farnham, Lectures 13; Whitey Southern Quartette 14; Hon. Thomas P. Gore 15. Missouri Girl 17. Yankee Circus 22. The Love Pirate 20. Two Americans Abroad Jan. 2. The Flaming Arrow 12. The Red Mill 20. Lynn and Una Wesley, sketch: Two Henanians, sketch: Jack Tripp, comedy act: Jack Tripp, musical, 5-12.—**ITEM**: Manager Clark is arranging a free matinee 20, at which he will distribute clothing and shoes to all the needy of the town, this being his custom for the past few years.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Hynd): The Firing Line 3; small audience, but better; one of the best of the season. Human Hearts 3; to a large and appreciative audience; John Slater as Ruth Larkins was well received; Grace M. Leonard, Baby Violet Radcliffe, Fanchon Wallace, A. Anson, Henry C. Frederick, Fredrick, J. Gibbs, Harry R. Shull, James A. Hebron, J. S. Davenport, Ray Schieler, Walter Jones, H. R. Davis, Harry Badellino, Yancey Guest and William Platt all deserve special mention for clever work. Howe's pictures 10. Kirk Brown Stock co. 12-17.

CHAMBERSBURG.—ROSDALE OPERA HOUSE (Frank A. Shingler): Lella and Al Sharp and Ann Goss; bill and business satisfactory Nov. 23-3. The Time, the Place and the Girl 1; good co.; large house. The Thief 3; fine co.; fair house. The Wolf 6; good performance and audience. The Cat and the Fiddle 8. Lyman Howe 9.—**STAR** (Harry R. Weber): Week of 28; The Musical Woods, Earl and De Aman, Week of 5; Barriers and Faye and Taylor; pleased good business.—**ITEM**: The Elks held their memorial services at the Star 5.

WILKES BARRE.—OPERA HOUSE (D. M. Conklin): The Passing of the Third Floor Back 3-4; very good co.; large audience. The Blue Mouse 5; fair co. and business. The Firing Line 8. The Sheehan English Grand Opera co. 10. The Cat and the Fiddle 14. The Merry Widow 15.—**LYNN** (Loot Perren): The Merry Maidens 1-3; good co. and business. The Ducklings 5-7; good co. and business. Watson's Burlesquers 8-10. The Umpire 12-14. The Rollickers 15-17. The Moulin Rouge 19-21. The Brigadiers 22-24. Miners Americans 25-28.

WILLIAMSPORT.—LYOMING OPERA HOUSE (L. F. Porter): Human Hearts 3; small audience. The Firing Line 5; small, but enthusiastic audience; well balanced co.; Edith Mayne and Frank Patton and J. Gleney Mathews were well received; balance of co. came in for honors. The Cat and the Fiddle 10. The Merry Widow 15.—**ITEM**: The Country Girl 17. Seven Days 18.—**FAMILY** (Robert Mills): Vaudeville specialties and pictures 9-10; to good business and appreciative audiences.

LEWISTOWN.—TEMPLE OPERA HOUSE (E. H. Haverly): The Firing Line 3; excellent co.; fair business. The Boys: Columbian-Tennessons 7; good business. The Wolf 8. Lyman Howe 12. The Best People on Earth 15. A Yankee Circus 20. Two Americans Abroad 22. Human Hearts 25.—**FASTIME** (Ted Kelly): Emmett and McNeill 1-3. Sadale and Warner Trio 5-7.

NORRISTOWN.—OPERA HOUSE (A. and L. Babcock): The Girl from the U. S. A. 3 pleased two large audiences. The Man on the Box 6 pleased fair business; excellent co. John W. Vogel's Minstrels 8 pleased two good audiences. The Thief 10.—**GARRICK** (A. and L. Babcock): Little May Green, Jessie Campbell, Murphy and Lamar, and Levit and Dunmore deserve mention and pleased good business.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Jolly Girl 3; fair attraction and business. Avis Page in The Country Girl 5; fair attraction and business. May Robson in The Rejuvenation of Aunt Mary 6; splendid performance, to good business. Amateur Minstrels, under direction of Fred Patten, for baseball club 8. New Century Girls 6. Polly of the Circus 13. The City 14. The Round-Up 20-Jan. 5.

YORK.—OPERA HOUSE (B. C. Penta): Kirk Bros. co. closed Nov. 20; successful engagement. Sig Perkins 23; poor business. Daniel Boone 29; fair co. and business. Grace George 3. Vogel's Minstrels 5. The Thief 5. The City 6. The Passing of the Third Floor Back 10.—**ITEM**: The County Sheriff 10.—**AUDITORIUM** (B. C. Penta): Vaudeville 25-3; good bill and big business.

FREELAND.—OPERA HOUSE (John J. McMahon): St. Elmo 3; attractive, good to fair house. Blue Mouse 6; pleased good house. Vogel's Minstrels 15; Price and Butler's stock co.—**ITEM**: The return of steady operation in the coal mines has encouraged the local management to book a better class of attractions, and from present indications business will be good for balance of season.

TARENTUM.—NIXON (O. N. Reed): Hoyt's Musical Comedy co. Nov. 28-30 in The Girl and the Prince, The Country Girl, and The Fiddlers; all three fair houses. The Country Girl 11; good performance, to small house. Yankee Double Boy 3 pleased fair business. The Missouri Girl 5. Two Americans Abroad 10. The Love Pirate 20. Phil Ott's Comedians 22. The Wolf 25.

CHESTER.—WASHBURN: Vaudeville and pictures 1, 3; good business. Daniel Boone 10; fair attraction and business. John Mehan in The Man on the Box 6; excellent; business not good owing to the heavy snowstorm. John N. Vogel's Minstrels 7; good co.; good business. Vaudeville 8-10. The Tiger Lilies 12. Seven

Days 13. The Passing of the Third Floor Back 14.

FITTSBURGH.—BROAD STREET THEATRE (M. Reis Circuit): How's pictures 3; excellent, to fair-sized audience. Barney Glimore in Kelly from the Emerald Isle 6; excellent co. and production; gave very good satisfaction to a fair-sized audience; several curtain calls. Sheehan English Grand Opera co. 12. The Cat and the Fiddle 13.—**ITEM**: The Henry Grattan Club entertained Barney Glimore and co. after the performance.

POTTSVILLE.—OPERA HOUSE (E. O. Manger): The Girl from U. S. A. Nov. 24 (with matinee); to big houses; fine co. The Wolf 25; fair business; good co. The Firing Line 26; moderate; well balanced co. Alumina Orchestra (local) 1. The Man on the Box 3. Howe's pictures 4. The Thief 5. Vogel's Minstrels 6. The White Slave 10.

ROCHESTER.—MAJESTIC (Charles Smith): The Merry Widow Nov. 30; pleased a large audience. The House of the Wolf 15.—**OPERA HOUSE** (J. C. Merritt): Sam T. Jack's Burlesque 3; packed house; performance fair.—**ITEM**: The City Council revoked the license of the Opera House for two weeks.

HARTLETON.—GRAND (J. B. Bestenger): The Blue Mouse 7; drew large house and gave excellent satisfaction; business good. The Fiddlers 12; in a manner that revealed the best in the part; James McCabe as Lewellyn, John Dutton as Hollet, and Cal. P. Coast as Wallus scored individually; remainder of the cast on a par. The Cat and the Fiddle 12.

BRADFORD.—THEATRE (Jay North): Alias Jimmy Valentine Nov. 25; pleased good attendance. The House of the Wolf 15.—**ITEM**: The Wolf 25; moderate business. Sheehan Grand Opera 5.—**GRAND** (B. L. Hatch): Vaudeville and pictures, fine business, 25-3.

DUBOIS.—AVENUE (A. F. Way): M. H. Hanson presented Berridge de Bassall to a small audience. **COLUMBIA.—OPERA HOUSE** (D. Leo Dennison): Sig Perkins, fair co. Nov. 25; large house. The Cat and the Fiddle 2; good co.; fine settings; to S. R. O.

POTTSVILLE.—ACADEMY (Charles Hausmann): How's pictures 3; excellent, to fair business. The Cat and the Fiddle 3; to S. R. O.; all seemed pleased. The Passing of the Third Floor Back 6; splendid performance, to fair business. The Cat and the Fiddle 10. Sheehan Opera co. 14. The Blue Mouse 17.

WASHINGTON.—NIXON (C. D. Miller): Irene Farnsworth's Stock co. Nov. 25-3 pleased good business. Plays: Innamorata, The Belle, Little Duchess, Romeo and Juliet, Cast Adrift, Damon and Pythias, East Lynne, and Merchant of Venice. High Rollers 5; co. and business fair. The Merry Widow 12.

HONESDALE.—LYRIC (B. H. Dittich): The Blue Mouse 1; best of satisfaction to a liberal house; Wanda Ludlow as the Mouse was especially clever and was supported by a strong co. Lyman H. Howe 3; excellent, to fair business. Charles E. Champlin Repertoire co. 10-24.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): The Merry Widow Nov. 24; two performances to good business. Avis Page in The Country Girl 3. The Missouri Girl 13. The Merry Widow (Savage) 14. The Mocking Bird 25.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): A Message from the Blue Mouse 1; fair business and co. Mildred and Rosemary Nov. 17; business very good; co. fair. The Hoopery Boys 6; very fine entertainment, to a packed house. The Wolf 9.

BUTLER.—MAJESTIC (George N. Burchhalter): The Jolly Girl Burlesque co. 3; very good co., to two large houses. Hoyt's Musical Comedy co. 5-7; good co. to light business. High Rollers Burlesque co. 10. The City 16.

MAHARJO CITY.—KAISER GRAND OPERA HOUSE (M. C. Kaler): The Time, the Place and the Girl 5; good co. The Blue Mouse 9. The Thief 12. The Passing of the Third Floor Back 21.

WEST CHESTER.—OPERA HOUSE (G. F. Small, res. mgr.): Daniel Boone the Star 1; large house. The Boys: P. O. E. memorial House of the U. S. A. 3. Lyman Howe 7. Pictures and vaudeville 8-15. The College Singing Girls 16.

DANVILLE.—OPERA HOUSE (O. F. and D. E. Edmondson): The Time, the Place and the Girl 7; fair performance to fair business. The Blue Mouse 10. The Thief 13. The Passing of the Third Floor Back 21.

MEADVILLE.—ACADEMY (Ben. F. Mack): The Wolf 5; very good co.; made a big hit to small house. The Man of the Hour 7; strong co.; pleased fair business. Nancy Boyer co. 12-18.

BROWNVILLE.—OPERA HOUSE (Ray Rush): The Missouri Girl 5; excellent co. and good business. Two Americans Abroad 9. Princess Iris 12. Hoyt's Musical Comedy 15-17.

SHARON.—GRAND (G. B. Swartz, res. mgr.): The Squaw Man 1; satisfaction to small house. The Man of the Hour 8. The Wolf 10.

WELLSBORO.—BACHS AUDITORIUM (Dart and Dart): The Union Station (local talent). 9. Howe's pictures 15.

SHENANDOAH.—THEATRE (M. J. O'Hara): The City 1; delighted a large audience. Monte Carlo Girls 6; topheavy house. The Blue Mouse 8 pleased a good house.

WARREN.—LIBRARY (F. R. Scott): Sheehan Grand Opera co. in U. S. A. 1; pleased a large audience. The Wolf 2; strong co.; pleased good house.

NEW CASTLE.—OPERA HOUSE (H. H. Morris, res. mgr.): The Wolf 3; good co.; top heavy house. The Man of the Hour 5. The City 17.

LOCK HAVEN.—OPERA HOUSE (J. H. Mumma): How's pictures 5 to large and pleased audience.

BELLEFONTE.—OPERA HOUSE (Ed. F. Garman): Daniel Boone on the Trail 7; good house. The Wolf 2.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): The Wolf 14.

RHODE ISLAND.

PROVIDENCE.

Mary Dressler Drew Good Houses—Good Work by the Stock Company.

Mary Dressler amazed large audiences at the Opera House 6-10, where she remained throughout the week in Little's Nightmare. The Chocolate Soldier 12-17.

The Climax returned to the Empire 8-10 to the apparent delight of the large audience. The co. consists of four only, of which Ann Swinburne is the bright feature, contributing excellent work in the title-role. The other characters are well played and form a fitting background to a most successful performance. The Empire 12-17.

Thelma was the offering of the Baldwin-Melville Stock co. at the Imperial 8-10, and with it the co. won new laurels by a fine presentation. Lowell Allen Taylor scored her biggest success of the season as Thelma, while Theodore Gamble and William Dohman were pleasantly cast. The Last Trail 12-17.

Machya Arbuckle made a most favorable impression with his new act. The Wolves at Lamb's where he headed a fine bill. The Night Gypsy Girls scored a decided success in graceful dances, and Edwards, Van and Tierney returned for the second time this season. Others included Sammy Watson's Baragard Fata, Walter Lawrence and Lillian Pittsford, Mary de Coral and co., Lynch and Sellar, the Great Richmond, and Harry Brown.

The Glimmer Girls were at the Westminster 8-10, with Fada and Pollina to follow. The Providence Lodge of Elks held their annual memorial service at the Opera House 4, at which time many prominent speakers were heard. Following the custom inaugurated by Frances Dressler last season, several members of Marie Dressler's co. sold Christmas stamps at the Opera Building 4. The proceeds are to go to the Society for Organized Charity.

One of the season's best amateur performances was given at the Talma Theatre 8, 9 by The Maskers. Mrs. Jack was the vehicle presented under the management of Howard V. Hyland. The cast was composed of local talent, entirely headed by Thomas Mulgrew and Laura S. Webster. Gladys Dexter and Jack Chisholm also held prominent roles. H. F. HYLAND.

NEWPORT.—OPERA HOUSE: Raymond Moore took well.—**HIJOU**: Drew large house and pleased with a return engagement of the Moulin House Orchestra 8-10.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Clara Lipman and her superb co. in The Marriage of a Star Nov. 30 to light business; the co. ended their Southern tour here and returned by steamer to New York, where Miss Lipman expects to produce a new play by Gertrude Bonner at the Hackett Theatre about Jan. 20. The Midnight Sons 2 and matinee, pleased crowded houses. Wilton Lackaye and a capable co. in The Battle 3 delighted two fair audiences; the co. having finished their Southern tour, returned to New York by steamer. Beale Abbott Opera co. 5 in La Boheme; greatest operatic performance here in twenty years; Miss Abbott won all hearts with her singing and acting; Giuseppe Scotti in a piece of the first magnitude and will make his mark when heard in New York; Virginia Novelli, the Muse of the opera, has a mezzo soprano of stellar quality; the audience should have been much larger. The Runaways co. in musical comedy 8-10. Al. Wilson 13. Mrs. Pike 15.

GREENVILLE.—OPERA HOUSE (B. T. Whitmore): The Girl in the Taxi 3; good, to entirely satisfactory business. Paul Glimore in The Bachelor 5; enjoyed by fair business. Susan's Hand 6 (afternoon) canceled. Al. G. Field's Minstrels 7; best amateur performance seen given in the city; good co. and everybody delighted. Fiddler Dramatic co. 12-17.—**ITEM**: Manager Whitmore has given his patrons a higher class of attractions (this season) than ever before. He has had the best business this season he has ever had.

COLUMBIA.—THEATRE (F. L. Brown): The Girl in a Taxi 3; fair, to large house. Susan's Hand 6; good co. and business. Little Princess (local) 8. The Arcadians 12. Al. Wilson 14. Mrs. Pike 16.

ABBEVILLE.—OPERA HOUSE (A. E. Cheatham): Al. G. Field's Minstrels 6 pleased good house; bad night. Kindergarten 14. Girl from Hector's 21.

FLORENCE.—UNDER CANVAS: Smith's Carnival Nov. 24-27; fair, to fair business.

TENNESSEE.

MEMPHIS.

A Man's World, The Third Degree, School Days, and Vaudeville for This Week.

At the Lyceum Mary Manning in a Man's World captivated the usual size audience there 6, 6. The Lottery Man 7. The Sins of the Fathers, with Thomas Dixon, actor and playwright, as the star, 14-17.

The Third Degree has a nice run at the Jefferson 3. Robert Hilliard comes 7, 8. Manager Morrison has resigned, much to the regret of the Jefferson patrons. He is succeeded by Ed. Abrams.

Herman Tieberg and his co. in School Days had out to line business for week 5-10 at the Bijou. As the Sun Went Down comes 12. Manager Pabst had on his bill at the Orpheum for week of 5-10 the Orpheum Road Show, including Brothers Rigoletto, La Pia, Howard, the ventriloquist; Melville and Higgins, Flo Irwin and co., Irene Krambe, and Panfiliotti and Pique. WILLIAM ANDREW SMITH.

KNOXVILLE.—STAUB'S (Frits Staub): Rosalind at Red Gate 5; pleased fair audience. Hutton-Bailey Stock co. 6-10; opened to good business in The Man Between. The Arcadians 16, 17. Al. H. (Mets) Wilson 22.—**HIJOU** (Fred Martin): Opened to fair business with the Sun Went Down 6-10. Danish Forster in The Little Girl That He Forgot 12-14.

CHATTANOOGA.—ALBERT (F. R. Albert): The Sins of the Fathers 7. Girls 8. The Midnight Sons 10.—**LYRIC** (H. G. Cassidy): Arcadians 15.—**HIJOU** (O. A. Neal): George Sidney in the Joy Rider pleased good business 12-14. The Man of the Hour 5-10. Ben-Hur 15-16.

BRISTOL.—HARMING OPERA HOUSE (Harry Bernstein): Hutton-Bailey Stock co. to good business Nov. 23-3. Paul Glimore Dec. 1; fair performance to fine house. Rosalind at Red Gate 7. Sharkers Players 8-10. The Blue Mouse 14.

DYERSBURG.—AUDITORIUM (Scott Bros.): Clara Keegan co. Nov. 21-24; co. good; business small. Lyman Twiss 5; S. R. O.; excellent co.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weiss): John Mason in The Whirling Hour Nov. 24-28; opened to S. R. O. matinee, and balance of dates to capacity; play and playere

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pleased and production will be remembered for some time. The Queen of the Moulin Rouge 27; twice to S. R. O. and pleased. Alora Opera co. 28-1. Goddess of Liberty 2. S. The Man of the Hour 4. Viola Allen 5. F. F. Erick Ward 6. James T. Foy 7-11. Polly of the Circus 12. HADEN F. SMITH.

FORT WORTH.—STARS OPERA HOUSE (F. W. Greenwall): James R. Howard, Violator Seaton and a very clever co. presented The Goddess of Liberty to a good house Nov. 25. A Stubborn Cinderella 26, 27; fair business and good co.; Miss Kirtz and E. Galt Albertson excellent. Miss Viola Allen in The White Slave 1; drew the banner business of the season, the utmost capacity of the house being utilized; Miss Allen and her support, which included James O'Neill, Missa Galt, Edwin Brandt, Fannie Addicks Pitt and H. B. Standen were all practically flawless, and it proved one of the most enjoyable attractions of the season. Norman Hackett and Geoffrey Stein in The City 2, 3; excellent, to fair business; Mr. Stein's impersonation of the Pope had the best kind of individual appeal; we have had this season. Alora English Grand Opera co. presenting Il Trovatore, Faust, Bohemian Girl and Carmen 6, 7. Man of the Hour 8. Mary Manning in A Man's World 10. James T. Foyers in Havana 12. 13.—**MAJESTIC** (W. Mulhally): A good bill 24-4 and pleased to big business; Lucille Mulhall, Marie Kewenig, Yackley and Sennell, Imperial Four, Allen Wrightman and Majestics.

WACO.—AUDITORIUM (Aaron Laskin): John Mason in The Whirling Hour Nov. 25; good performance, to good house. The Isle of Spice 25; matinee and night; good performance to big house. The Queen of the Moulin Rouge 26; fair, to good house.—**MAJESTIC** (Box Bros.): Vaudeville and pictures week 31, matinee and night; fair, to good house.

BROWNWOOD.—HARRIMAN OPERA HOUSE (B. W. Harriman): Albert Taylor Nov. 25, 26; good house; pleased. House of a Thousand Coffins 1; fine co. and business.—**MAJESTIC** (Harriman and Son): Vaudeville and pictures 2-3; good business. The Sweetest Girl in Dixie 4.

COMANCHE.—OPERA HOUSE (E. W. Harris): The Girl and the Bachelor 4; fair co., to fair business. Albert Taylor and co. Nov. 20-1; very good co. to extend business. The Burgess Amendment 2; S. R. O. to fair business. The Angels Comedians in repertoire 13-24.

LAMPASAS.—THEATRE (W. N. Gilbert): House of a Thousand Coffins Nov. 20; pleased full house. As this is the girlhood home of Theresa Martin, a full house complimented her Albert Taylor co. 5, 6.

MAY CITY.—GRAND (Oskar Korn): Squaw Man Nov. 25; pleased large audience. S. R. O. sign displayed before doors closed. S. Oskar Graham in Prince of His Mass 12.

BONHAM.—STAGER OPERA HOUSE (Stevenson and Wilson): Wizard of Winkfield Nov. 28; big business; S. R. O.; splendid satisfaction. Girl from U. S. A. 8.

MARSHALL.—GRAND OPERA HOUSE (D. W. Powell): Polly of the Circus 3 & 4. S. O.; best ever seen in Marshall. Squaw Man 5.

UTAH.

SALT LAKE CITY.

Victor Morley and Beale Clifford Turned 'Em Away—Bills of the Week

At the Salt Lake Theatre Nov. 21-25 The Three Twins put in a full week to good business. Thanksgiving Day they turned away several hundreds. The Russian Dancers will give a matinee performance only 4, at double and triple prices. Polly of the Circus 8-12.

At the Garrick Jane Wheatley, William Ingersoll, Walter R. Reynolds and Mary Ann Ellis supported by a good co. presented The Woman in the Case 27-3 to good business. These four clever stock people are worthy of any play and their presentation of this one ranks close to the original production. Next week, Fiddlers Willen.

The Orpheum 27-3 had as headliner the excellent couple of dancers and mimics William Rock and Maude Fulton, who made good in every respect.

The Colonial presented the well-known but always merry Burlesquers entire week of 25 to fair business, with Thanksgiving Day packed. Julia Curtis, who is mostly a Utah product, was popular as Ruth. Gus Wrenshaw, William Conley, Martin Mack, and Francis Lombard shared honors, even 7. Statue and character work. Billie Beach Yaw 25. Matinee 26-27.

At the Majestic the William Mack Players are a playlet minus William Mack, who has gone to Chicago.

At the Casino the Marshall Brothers, presenters, were very good. Two other good ones were Victor Brown and co. and William and Bryna. Good business.

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Since the destruction by fire of the Salt Palace there has been many rumors of its rebuilding, etc. The latest is that a more extensive and complete amusement park, with double the attractions, will be built. The great saucer bicycle track was not injured and will still remain a strong feature as it has always been.

LOGAN.—THATCHER OPERA HOUSE (Hatch and Wild): The Baroness Nov. 28, delighted large house; third visit, but the excellent co. still attracts. Madame Yaw in concert; pleased fair audience. Vaudeville 8.—ITEM: Only amateur bookings for the rest of month.

VERMONT.

ST. ALBANS.—OPERA HOUSE (L. R. Welch): Augusta Perry co. 5-10; good co. to business. Plays: Why He Divorced Her, The Prince of Honor, Amy of the Circus, The Great Singer's Revenge, The City of Ravens, Du Barry, The Lion, The Soul Kiss 3.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Paul Gilmore co. in The Mummy and the Humming Bird to a small but delighted audience 2. The Chief 12. The Soul Kiss 29.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): A Martin's U. T. C. 6; to fair house. Alice Jimmie Valentine 15.

SHUTTLEBORN.—AUDITORIUM (George E. Fox): Reuben in New York 2; fair house. Toby Lyons 10.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): Vogel's Minstrels 1 failed to please. Ethel Barrymore in Mid-Channel 2; to his business. The Arcadians 9, 10. The Country Boy 12, 13.—BJOU (C. J. McKee): The Lion and the Mouse 5-10 pleased good business. Rosalind at Red Gate 12-17.—COLONIAL (E. F. Lyons): Bill 8-10; Wednesday and Summers, Clement and Eubel, Brown and Farlandau, and pictures to capacity.

ROANOKE.—ACADEMY (Tom Spencer): Starry Players Nov. 28-30 pleased nice business. Arcadians 7; excellent, to nice business. Rosalind at Red Gate 9. The Country Boy 16.—JEFFERSON (I. Schwartz): Blue, Marie and Barrett, Bill Heid, Ed. and Nettie Mame 5-7; fair, to good business. Bushy and Williams, Heide and LaClair 8-10.

STAUNTON.—BEVERLEY (Barkman and Shultz): The Five Mouse Nov. 29; good business and performance. Rosalind at Red Gate 10.

PETERSBURG.—ACADEMY (Dan Reagan): Vogel's Minstrels Nov. 30; pleased fair house.

WASHINGTON.

SPOKANE.

Ralph Bell Made Good Impression—Theatrical Gossip and Personal Mention

Our New Minister played to a fair sized audience at the Auditorium 1. Florence Roberts and Pauline Benson in The Nigger 4-6. The Prince of Pines 8-10. Ellen Terry 15. Chinatown Mystery 16, 17. The Hopemonger Trail 23, 24. The Chocolate Soldier 25-29. Maxine Elliott 30, 31.

The Baker Stock co. played to large sized audiences at the Spokane in The Barrier the week of Nov. 27. Ralph Bell in the role of Poison Doret carried off the honors. Franklin Underwood as Captain Burrell and Frances Oleson as Nedda made the most of their respective roles. The balance of the co. was well cast.

George Lydecker
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Under Southern Skies is underlined for the week of 4.

Harry C. Hayward, manager of the Auditorium, is the recipient of a gift from Mrs. F. Lewis Clark, of Spokane, niece of the late "Billy" Florence, comedian, that will enrich his collection of theatrical treasures to an important degree. The article is a silver and enameled match case, carried for many years by W. J. Florence, and the case has a fac-simile of the actor's signature engraved on it.

The Schubert Club made a creditable showing at its initial appearance at the Auditorium 2. A good programme was rendered and the audience well pleased. The concert was given for the benefit of the Associated Charities.

Benjamin Horning has resigned as stage-manager of the Baker Stock co., playing at the Spokane, and will leave shortly for Los Angeles. Franklin Underwood and Edward Lawrence are now looking after the staging of the plays.

Spokane society girls are putting forth every effort to make the vaudeville performance to be given in the Auditorium 3, for the benefit of the Associated Charities, a success.

The Utopia Opera House, at Bonner's Ferry, Ida., northeast of Spokane, has been remodeled and the stage enlarged, making it a most convenient little playhouse.

Klaw and Erlanger will not book any attractions at the new American Music Hall in Spokane," stated Manager Charles Muchman, of that theatre, thus denying the rumor that stars of the large theatrical syndicate would appear at the recently completed house. "The Morris people are working to organize a circuit, and in the near future some definite results as to what will play at the hall will be announced. The lease on the local house is still held by the Morris people."

Jack Amory and Laura Adams, who were favorites when playing in Spokane with the Jessie Shirley Stock co., will be seen at a local theatre next week in a sketch. When Married People Marry.

John F. Fenn, who is interested in a new theatrical enterprise in Spokane, and Dolly May Maples were married 26 by Justice S. C. Hyde. The couple will take a short trip to the coast, after which they will return to Spokane to reside. Mrs. Fenn, who has dramatic talent, may later be seen in his theatre.

W. S. M'OREA.

SEATTLE.

The Prince of Pines, A Broken Idol, and Some Creditable Stock Offerings.

At the Moore the attraction was The Prince of Pines Nov. 27-3; matinees 30 and 3, which drew medium and large houses. The work of the excellent co. elicited enthusiastic applause. In the cast were Frances Cameron, Olive North, Vera Blair Stanley, Lillian Lawson, Dorothy Delmore, Florence Mackie, Edward Mors in the title-role, Jess Dand, Fred Anderson, Walter Catlett and other talent. Seattle Symphony Orchestra's concert, matinee 4. Ellen Terry 7. Local 8 and 10. Dark 5, 6 and 9.

A Broken Idol 27-3 at the Grand amused and entertained medium and large audiences. In the cast were Perle Baril, Dorothy, Edna De Valmasades, Don A. MacMillan, Dan Russell, Marie Dewey and others, who showed their skill and ability to good advantage. Local 5, 6. Dark 4 and 7-10.

At the Seattle the offering of the Baker Stock co. was The House of a Thousand Candles 27-3, matinees 30 and 3, presented in the efficient manner characteristic of the co. Ethel Clinton as leading woman displayed her usual skill and cleverness, while Frank Demithors, who has hitherto been playing in the heavy roles, acquitted himself well as leading man. Joseph Galbraith as Bates gave an excellent portrayal of the part. Fay Bainter, Marie Baker, Earl D. Davis, J. Frank Bruce, Tommy Williams and others appeared in the cast. Charles's 27-3.

Quo Vadis 27-3 at the Alhambra was presented by the Russell and Drew Stock co. in a creditable manner before audiences ranging from small to large. Edward Kellie as Nero gave a clever portrayal of the part. Claire Sinclair as Poppea sustained the role with effect. In the cast were Elizabeth Hale, Eva Earle French, O. M. Williamson, George Webb, Frank H. Howard and others. U. T. C. 4-10.

At the Lois, The Del. S. Lawrence Players gave a good presentation of St. Elmo 27-3 before audience averaging good business. Jane Virgin Kelton, Clara Beyers, Daisy D'Avra, Mr. Lawrence in the title part, Philip Sheffield, Norval MacGregor and others, contributed to the success of the performances. Jess of the Bar "Z" Ranch 4-10.

The management of the Moore, for the convenience of patrons making reservations by telephone, has inaugurated a motorcycle service.

BENJAMIN F. MESSEVEY.

ELLENBURG.—THEATRE (H. S. Elwood): A Broken Idol Nov. 26; fair house. Leading woman ill; pleasing novelties. Our New Minister 28; poor house.

TACOMA.—TACOMA: Madame X 1, 2; fair business; should have been better; co. good.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kenery): Keyes Sisters Stock co. 5-9; very good co. and business. Plays first half week: Little Miss Nobody, From Rags to Riches, The Two Orphans, A Broken Heart, and That Girl of Mine. Merry Widow 7 delighted good house. The Gay Morning Glories 12. A Texas Ranger 13. Polly of the Circus 16.—CAMDEN (W. A. Barrett): Mysterious Edna, George Sinclair and the Three Percy Sisters, the Great Millards 5-7 to good houses. The Gaynoon Jugglers, Nelson and Robinson, Dancy and Gordon, and Marie Snowden 8-10.—HIPPODROME (Ed. Heihle): George Barron, Murphy and Halley, Armstrong, Brown and co., and the Rose Harris Twins 5-7; good business; the Harris Twins made a big hit. Tommy Donnelly's Minstrels 8-10.

WHEELING.—COURT (E. L. Moore): Thomas Jefferson 2-3; fair business. The Other Fellow, Richard Carl 9-10, Girl Of My Dreams 16. Billie Burke 18.—VIRGINIA (Charles A. Fennier): Thurston 5-7; good business. Joe Florida 8-10. Barney Gilmore 12-14. Ward and Vokes 15-17.—APOLLO (H. W. Rogers): Dainty Pansy Girls 8-10; S. E. O.

BLUEFIELD.—ELKS' OPERA HOUSE (R. H. Joffrey): The Starkey Players 5-7; pleased good business. Rosalind at Red Gate 5. Blue Mouse 10. Al. Field's Minstrels 13.

CHARLESTON.—BURLEW (N. S. Burlew): The Blue Mouse 5; pleased good business. King of Tramps 7. Morning Glories 9. Flirting Princess 10.

WESTON.—CAMDEN OPERA HOUSE (Guy



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WISCONSIN.

MILWAUKEE.

Good Entertainment and Business at All Houses This Week.

The bill at the Majestic this week is strong in all departments, with Will M. Oremy and Blanche Deyne in a new offering which is presented with artistic skill. Nellie Nichols is a charming soprano and her melody reviews, which are clever, bring a shower of applause from the audience. Felix and the Harpy Sisters, favorites here last season, were well received in their comedy act. Other acts include Stepp, Mehlinger and King, Granville and Rogers, Aron Comedy Four, the Livingstons, and the Four Cliftons.

The Millionaire Kid, with Raymond Paine in the title-role, is a somewhat new offering in the melodramatic line.

The feature attraction on the bill at the Empress this week is the Youngman Family in an acrobatic turn. There are six other new Eastern acts which are all good.

There is a good vaudeville bill at the Crystal this week, first honors going to Toney and Norman. These jovial entertainers are a merry combination which would be hard to beat. Their act is a scream. Other numbers on the bill were all up to the usual standard.

Clark's Runaway Girls are at the Gayety this week. A one-act playlet, The Tie that Binds, by Reid Wadsworth and co., was realistically portrayed.

Fair comedy, lots of girls in sandy costumes and funny Bob Van Osten are appearing this week at the Star with Sam T. Jack's co.

L. R. NELSON.

APPLETON.—THEATRE (E. L. Goldberg): Louis Mann in The Cheater Nov. 29; excellent performance, to capacity house. The Climax 2 thoroughly enjoyed by a good audience. Howe's pictures 3, 4; better than ever; good business. Seven Days 8. Stetson's U. T. C. 10. Thomas Jefferson 14.—ITEMS: E. L. Goldberg, of Chicago, assumed the management 1. Mr. Takacs, former manager, leaving for Bloomington, Ill.—The Majestic changed hands this week and will now be known as the Mer-Mac.

SHEBOGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Climax Nov. 28 to S. E. O.; good performance. Louis Mann in The Cheater 2 to capacity. Seven Days 5 to good business. Hickman-Bessey co. in Charity Bess and The Burglar and the Lady 4. Stetson's U. T. C. co. 13. The Winning Miss 15.

DELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Fighting Parson 1 pleased small house. The Squaw Man 5; fair business. The California Girls 6.—GRAND (Appell and Johnson): Vaudeville and pictures 28-30; capacity.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): Paid in Full 1; good co. and production, to good business. The Fighting Parson 2; fair house. The Cheater 3 delighted two good houses.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Lyman H. Howe Nov. 30; house crowded. The Climax 1; crowded house. The Defender of Cameron Dam 4; good house, matinee and night. Seven Days 7.

FOND DU LAC.—HENRY BOYLE (P. B. Haber): Lyman H. Howe Nov. 29; best of satisfaction to full house. Louis Mann 1 pleased good business. The Climax 2; satisfaction. Seven Days 3. Hickman-Bessey co. 12-17.

LA CROSSE.—THEATRE (Gage and Wohltuter): Rosalind at Red Gate 2; fair business. Sweetest Girl in Dixie 4; good house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Fortune Hunter 9. Traveling Salesman 15. Arizona 17. Kissing Girl 27.

CANADA.

TORONTO.

Grace Van Studdford Well Received—Enthusiastic Welcome to Raymond Hitchcock.

Grace Van Studdford in A Bridal Trip appeared at the Royal Alexandra and was received with much enthusiasm. The Little Damsel 5-10. Raymond Hitchcock was at the Princess in The Man Who Owns Broadway. His reception was enthusiastic to say the least. Flora Rabelle in the part of Sylvia Bridwell showed an animation and candor that pleased, while the role of the adventures was well filled by Mildred Elaine, who possesses a very pleasing voice. Maude Adams in What Every Woman Knows 5-10.

At the Grand Opera House the feature for the week was The White Swan, a melodrama of Western life that seemed to please the good attendance during the week. The individual parts were well taken.

The bill at Shea's was replete with many good features, among which were Jack Connelly and Margaret Webb in A Stormy Finish, a decidedly humorous sketch. Howard and North made their reappearance in Back to Wellington, which is as pleasing as ever. The Three Kretons are good with their hoops, doing some very clever stunts. The picture of Dorian Gray as dramatized and produced by Edward Davis, was rather disappointing in effect, but Tempier Sage played the part of the artist very well. The settings are very elaborate. Rick Sully and Scott, comedians and acrobats; Bill Adair in songs, and the Four Hodges made good impressions.

E. CHESTER IRONSIDE.

MONTREAL.

Madame Ferabini Scored Another Success—L. N. Parker's Pomander Walk to Be Produced.

The sixth week of the grand opera season opened 5 with Cavaleria Rusticana and I Pagliacci. Both as an actress and a singer Madame Ferabini again scored an emphatic success as Santuzza. Columbine appeared as Turiddu and did good work. The other parts were satisfactorily rendered by Mlle. Barnholdt, M. Ducas. In Pagliacci good work was done by Signor Tover, Mlle. Koelling, and Miss Buck. A number of the favorite operas will be given during the week.

Billy is the attraction at the Princess. Sidney Drew is at the head of the co. and given an excellent performance. Gladys Drew, Ima Plummer, and Blanche Moulton do good work. First production on any stage of L. N. Parker's new play, Pomander Walk, 12-17.

At the Orpheum there is a good bill, with a number of amusing and entertaining features. Master Gabriel in Little Tommy Tucker scored in his presentation of that small boy's adventures with his dog Matt. George H. Bloomington and T. H. Davis made a hit in Nervous. The Fakir and the Lady, Charles Montrell, Beth Tate, George Austin Moor, and some good pictures go to make up an all-round satisfactory bill.

George Onnet's Contesse Sarah is the bill at the National, with Claude Bitter, Germaine Verrey, Lombard, and Scheller in the leading roles.

The World of Pleasure at the Royal is an attraction above the average, well staged and costumed. Fox and Stewart make lovely, and Eva Mull, Fay Tunis, and Dorothy Mar are seen to advantage.

There is a good bill of vaudeville and pictures at the Franciscan, in which are included some clever sketches.

W. A. TREMAYNE.

LONDON.—ONT.—OPERA HOUSE (John R. Minshnick): Jessie MacLachlan Concert co. 1 pleased fair business. The Little Damsel 3; drew good attendance both matinee and night; and proved one of the daintiest and best acted plays seen here for a long time, and a return engagement would be welcomed. Grace Van Studdford in The Bridal Trip 5; good business and satisfaction. Mrs. Philip Snowden, of London, England, will lecture on Mother of Parliaments 7. This Woman and this Man 10. Maude Adams in What Every Woman Knows

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12. The Call of the Wild 13. Madame Marcella 14. The Thief 15. Gertrude Elliott in the Dawn of a Tomorrow 16. OTTAWA, ONT.—RUSSELL (P. Gorman): Call of the Wild 2; good business. Billy 3 pleased large audience. The Wolf 6. The Dawn of a Tomorrow 12, 13.—DOMINION (Gus S. Greening): Edwards Davis and co. Chadwick Trio, Will H. Fox, May Elmore, Four Musical Hedges, Alpin Troupe, Harry Touda and motion pictures are filling the house at each performance 5-10.—FAMILY: Vaudeville and pictures 5-10 to very big business.—GRAND: Vaudeville and pictures 5-10; good business.
BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): White Squaw Nov. 24 to poor business. The Little Damsel 3 to fair business and performance. This Woman and This Man 5 to poor business. The Call of the Wild 8 Grace Studford 12 The Thief 15. Sidney Drew in Billy 10.
KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Little Damsel Nov. 30 to a large and appreciative audience. The Call of the Wild 8 satisfied good house. Barbara Tennant 9. Albert Chevalier 6. The White Squaw 10. Billy 12. Gertrude Elliott 14.
SHERBROOKE, QUE.—CLEMENT (W. A. Tiplett): The Burke-Kidder Stock co. in repertoire Nov. 25-3; good co.; fair business. The Mummy and the Humming Bird 7. The Third Degree 24. The Soul Kiss 30.
BELLEVILLE, ONT.—FAMILY (J. Hazard): Franklin Woodruff in The Call of the Wild 5 pleased fair business. Barbara Tennant 9. Grace Van Studford in The Bridal Trip 15.
ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Pearl of Savoy, by local amateurs, Nov. 30-3; drew large patronage. Pictures and songs 5, 6, in aid of Anti-Tuberculosis Society.
WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): This Woman and This Man 5; pleased fair house. Ita and fine vaudeville co. drawing big house balance week. The Call of the Wild 12.

NEWFOUNDLAND.

ST. JOHN'S.
Plenty of Entertainment in "Ye Ancient Colony"—Business Not Up to Standard.

There is a variety of entertainment here, but the patronage has not been commensurate with the quality of the various amusements.
At the A. Hall The Octoroon was staged in a purely amateur way 5, although superior work was contributed by T. H. O'Neill as Scudder and G. F. Power as the avenging Red-skin. Joe Murphy's famous old Irish romantic drama, Shan Kehu, was produced 8 and the co. handled the respective roles in a most creditable manner. P. F. Moore in the title-role being simply immense, while T. P. Halley and Miss M. Vigners were well up to the mark.
The Casino, with a capacity of 1,450, recently opened, is one of the finest theatres in this city. The exterior decorations are of a superior order, and the general management of J. J. O'Grady, a well-known local stock actor, calls for special comment. J. O'Neill Farrell, baritone, of Detroit, Mich., is singing illustrated songs at this house with fine effect. The policy of the theatre will be moving pictures and pictorial ballads.
Joseph Snaelle, with a unique entertainment of song, monologue and lecture, attracted large audiences at the College Hall 7, 8. The lecture portion of the act, a history and exciting unimpressed with among the audience. His impersonations, however, were quite acceptable.
The Nickel Theatre, with Alfred Normandin as headliner, is doing a steady and continuous business, while the Star, which is running vaudeville and pictures, and which is being the feature act, is somewhat below par, and the attendance is in proportion.
A sacred concert was held at the B. I. S. Hall 4 in aid of the Catholic Cadet Corps, those contributing being Alfred Normandin, Prof. Charles Arthur, Arthur Bailer, Monnie Fitzpatrick, Gertrude Stranz, and Alice Bate.
LEO C. MURPHY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, the copy must be mailed to reach us on or before that day.

DRAMATIC COMPANIES
ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Rutland, Ill., 14, Walnut 15, Toluca 16, Roanoke 17.
ADAMS, MAUDIE (Charles Frohman, mgr.): Rochester, N. Y., 10-17.
ALIAS JIMMY VALENTINE (Lieber and Co., mgr.): Burlington, Vt., 14, Barre 15, Brattleboro 16, Bennington 17.
ARISTOCRATIC TRAMP; Rush Center, Kan., 14.
ARIZONA (C. A. Williams, mgr.): Ft. Collins, Colo., 14, Greeley 15, Cheyenne, Wyo., 15, Lora 17, Kearney, Neb., 19, Grand Island 20, Fremont 21, De Moines, Ia., 22-24.
AS THE SUN WENT DOWN (Arthur C. Alton, mgr.): Memphis, Tenn., 11-17, Nashville 19-24.
AS TOLD IN THE HILLS (Alex. Story, mgr.): Greenfield, O., 14, Sabina 15, Jamestown 16, Xenia 17, Washington Court House 19, Lancaster 20.
AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Birmingham, Ala., 11-17, Memphis, Tenn., 19-24.
AT THE OLD CROSS ROADS (Arthur C. Alton, mgr.): Norfolk, Va., 12-17, Richmond 19-24.
AVIATOR THE (Cohan and Harris, mgrs.): New York city Dec. 8—Indefinite.
BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 12—Indefinite.
BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Chicago, Ill., Nov. 20—Indefinite.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Brooklyn, N. Y., 11-17.
BATES, BLANCH (David Belasco, mgr.): New York city Nov. 15—Indefinite.
BERNHARDT, SARAH (W. F. Connor, mgr.): New York city 5-24.
BEVERLY (Eastern): Delamater and Norris, mgrs.: Dayton, O., 14, Akron 15, Youngstown 19-21, Wheeling, W. Va., 22-24.
BEVERLY (Western): Delamater and Norris, mgrs.: Logansport, Ind., 14, Kokomo 15, Frankfort 16, Crawfordsville 17, Terre Haute 18, Shelbyville 19, Columbus 20, Greensburg 21, Madison 22, Evansville 23.
BILLY THE KID (F. R. Headley, mgr.): Detroit, Mich., 11-17, Cleveland, O., 19-24.
BLANET, HARRY CLAY (Henry Pierson, mgr.): Minneapolis, Minn., 11-17, Chicago, Ill., 18-24.
BLUE BIRD (Winthrop Ames, director): New York city Oct. 1—Indefinite.

BLUE MOUSE (R. J. Carpenter, prop.): Bristol, Tenn., 14, Johnson City 15, Greenville 16, Morristown 17, Middleburg, Ky., 18.
BREWSTER'S MILLIONS (Al. Rich, mgr.): St. Paul, Minn., 11-17, Minneapolis 18-24.
CAMPBELL, MRS. PATRICK (Charles Frohman, mgr.): Philadelphia, Pa., 12-17, New York city 19—Indefinite.
CAREW, MARY (R. G. Kingston, mgr.): Washington Court House, O., 14, Lawrenceburg, Ind., 15, Brownstone 17.
CARTER, MRS. LESLIE (John Cort, mgr.): New York city Nov. 25—Indefinite.
CHECKERS (Stair and Hamlin, mgrs.): Kansas City, Mo., 11-17, St. Joseph 18-21.
CHEVALIER, ALBERT (Lieber and Co., mgrs.): New York city Dec. 6—Indefinite.
CITY, THE (Mearns, Shubert, mgrs.): Chicago, Ill., Nov. 6-Dec. 24.
CLARKE, FREDERIC (J. Casagrove, mgr.): Port Arthur, Ont., 14, 15, Ft. Williams 16, 17.
COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—Indefinite.
COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—Indefinite.
COMMUTERS (Co. B; Henry B. Harris, mgr.): Chicago, Ill., Oct. 31—Indefinite.
COUNTISS, CATHERINE (Stair and Hamlin, mgrs.): Philadelphia, Pa., 12-17.
COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 19—Indefinite.
COUNTY SHERIFF (O. E. Wee, mgr.): Berlin, Pa., 14, Meyersdale 15, Somerset 16, Johnstown 17, Akron, O., 19-21, Youngstown 22-24.
DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Parkersburg, W. Va., 14, Portsmouth, O., 15, St. Marys 16, Du laire 17, Sistersville, W. Va., 19, Middleport, O., 20, Gallipolis 21, Ravenna 22, Gloucester 23, New Straitsville 24.
DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Pierre, S. D., 14, Blunt 15, Iroquois 16, Elkhart 17, Ironwood, Ia., 19, George 20, Rock Rapids 21, Sheldon 22.
DEEP PURPLE (Lieber and Co., mgrs.): Chicago, Ill., Oct. 1—Indefinite.
DEFENDER OF CAMERON DAM (Darrall H. Lyall, mgr.): Milwaukee, Wis., 11-17, St. Paul, Minn., 18-24.
DIXIE, HENRY E. (Wm. A. Brady, mgr.): Pittsburgh, Pa., 15-17.
DOCK HANFORD (S. S. Ford, mgr.): Kamloops, B. C., 14, 15, Kelowna 16, 17.
DOBSON, J. E. (Cohan and Harris, mgrs.): Washington, D. C., 12-17, Baltimore, Md., 19-24.
DONALDSON, ARTHUR (Gus Hill, mgr.): Birmingham, Ala., 12-17, Atlanta, Ga., 19-24.
DREW, JOHN (Charles Frohman, mgr.): Pittsburgh, Pa., 12-17.
DRIFTING—Washington, D. C., 12-17, New York city 18—Indefinite.
EDMON, ROBERT (Henry B. Harris, mgr.): St. Paul, Minn., 11-14, Minneapolis 15-17.
ELI AND JANE (Harry Green, mgr.): Arkansas City, Ark., 15, Lake Village 16, Crossett 17, Bastrop, La., 21, Monroe 22, Delhi 23.
ELLIOTT, MAXINE (George J. Appleton, mgr.): St. Paul, Minn., 12-14.
FERGUSON, ELSIE (Henry B. Harris, mgr.): New York city Dec. 5—Indefinite.
FIGMAN, MAX (John Cort, mgr.): Seattle, Wash., 11—Indefinite.
FIRING LINE (Delamater and Norris, mgrs.): Syracuse, N. Y., 12-14, Rochester 15-17, Philadelphia, Pa., 19-24.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Augusta, Ga., 14, Charleston, S. C., 15, Columbia 16, Salisbury, N. C., 17, Richmond, Va., 19, Atlantic City, N. J., 26.
FLAMING ARROW (E. F. Kruger, mgr.): De Bance, O., 14, Kenton 15.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Brooklyn, N. Y., 5-24.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Denver, Colo., 12-24.
FOURTH ESTATE (Lieber and Co., mgrs.): New York city 12-17.
GAMBLERS (Authors' Producing Co., mgrs.): New York city Oct. 31—Indefinite.
GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.
GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 10—Indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city 5-24.
GIRL AND THE RANGER (Frank P. Prescott, mgr.): Conitago, Okla., 14, Ada 15, Holdenville 16, Okmulgee 17, Kiefer 18.
GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Sulphur Springs, Tex., 14, Greenville 15, Terrell 16, Euila 17, Wazachville 19, Ft. Worth 20, Corsicana 21, Mexia 22, Bryant 23, Maklin 24.
GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Walden, N. Y., 14, Saugerties 15, Pittsfield, Mass., 17, Winsted, Conn., 19.
GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): Sanderson, Fla., 20.
GIRL FROM THE U. S. A. (Newman: Madison 16, Winder 17, Griffin 19, Newman 20, Gainesville 22, Athens 24.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Salisbury, Md., 14, Crisfield 15, Dover, Del., 16, Norfolk, Pa., 20.
GLASSER, VAUGHAN (Vaughan Glasser, mgr.): St. Louis, Mo., 11-17, Indianapolis, Ind., 19-24.
GRAUSTARK (Central: Baker and Castle, mgrs.): Plymouth, Mass., 14, Taunton 15, Fall River 16, Putnam, Conn., 19, Southbridge, Mass., 20.
GRAUSTARK (Western: Baker and Castle, mgrs.): Denver, Colo., 11-17, Sterling 19, Central City, Neb., 20, Columbus 21, Norfolk 22, Sioux City, Ia., 23, Vermillion, S. D., 24.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Macon, Mo., 14, Moberly 15, Sedalia 16, Warrensburg 17, Carthage 19, Aurora 20, Vinita, Okla., 21, Tulsa 22, Perry 23, Euila 24, Hi Reno 25, Guthrie 26.
HAROLD VINDIC (Arthur J. Aylesworth, mgr.): St. Paul, Minn., 15-17.
HAYOC, THE (Henry Miller, mgr.): Washington, D. C., 10-24.
HELLO, BILL (Frank Mahara, mgr.): Kirksville, Mo., 14, Atlanta 15, Brookfield 16, Moberly 17.
HER ONE FAIR STEP (Elliot and Allison, mgrs.): Beaver Falls, Pa., 14, Toronto, O., 15, Cadis 16, New Comerstown 17, Uhrichville 19, Pleasant City 20, Cambridge 21, Crooksville 22, Circleville 23, Springfield 24, 25.
HILLARD, ROBERT (Frederic Thompson, mgr.): Louisville, Ky., 12-14, St. Louis, Mo., 18-24.
HODGE, WILLIAM (Lieber and Co., mgrs.): Philadelphia, Pa., Nov. 14—Indefinite.
HOUSE OF A THOUSAND CANDLES (Gim Allen, mgr.): Princeton, Ky., 14, Madisonville 15, Henderson 16, Owensboro 17, Vincennes, Ind., 18, Washington 20.
HOUSE OF A THOUSAND CANDLES (Co. A; Rowland and Gaskell's): Spearfish, S. D., 14, Lead 15, Belle Fourche 16, Rapid City 17, Chadron, Neb., 19, Alliance 20, Bridgeport 21.

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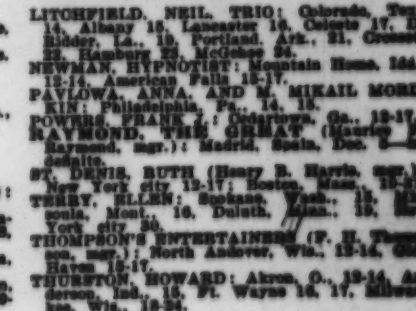
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Julienburg, Colo., 22, Sterling 23, Laramie, Wyo., 24.
HOUSE OF A THOUSAND CANDLES (Co. B; Rowland and Gaskell, props.): Calvert, Tex.,

LA PORTE, MAR (Joe McFarlane, mgr.):
 La Porte, Ind., 12-17, Cincinnati 19-21.
 LATHROP AND LEIGH: Calopeva Palace,
 Wm., 12-17.
 LONG, FRANK E. (Frank E. Long, mgr.):
 Calumet, Mich., 21-Dec. 24.
 MAHER, PHIL (Leslie E. Smith, mgr.): Ltd.
 Wm., 12-17.
 MARKS BROTHERS: North Bay, Ont., 12-17.
 MORREY (Le Comte and Fletcher's): Larn
 Kan., 12-17, Pratt 19-24.
 MURRAY-MACKAY (Joe J. Murray, mgr.):
 Midland, Ont., 12-14, Lindsay 12-17, Pet
 19-24.
 PERRY, AUGUSTA: Plattsburgh, N. Y., 12-17.
 Rutland, Vt., 19-24.
 PICKETS, FOUR (Willie Fickert, mgr.):
 Greenville, S. C., 12-17, Wadesboro, N. C.
 19-24.
 ROBAN-MASON (Peter A. Mason, mgr.): Ma
 shall, Mich., 12-17.
 SHANNON BROTHERS (Harry Shannon
 mgr.): Hixkerville, O., 12-14, Montpelier 1
 12-17.
 SIGHTS (J. W. Sights, mgr.): McFall, Mo.
 12-13, Jannett 12-17, Sumner 19-24.
 SPENCE THEATRE (Harry Spence, mgr.):
 Sterling, Kan., 12-14, Solomon 12-17, Dela
 19-21, Lincoln 20-22.
 TAYLOR (J. W. Taylor, mgr.): Kingst
 W. S. 12-17, Newbury 19-24.
 TAYLOR, ALBERT: Gateway, Tex., 14, 1
 Mart 16, 17, Groesbeck 19, 20, Calvert 2
 24, Hearne 25, 24.
 TEMPLER (J. J. Templar, mgr.): St. John
 12-17.
 WOODS SISTERS: Natchitoches, La., 14, 1
 Boyce 16, 17, Plaquemine 19-21, Donaldso
 ville 23, Napoleonville 24.
 OPERA AND MUSICAL CO. EDY.
 AORN OPERA (Milton and Margaret Abo
 mgrs.): Oklahoma City, Okla., 12-14, M
 Abster 16, Muskogee 19, Tulsa 17.
 ALMA, WHERE DO YOU LIVE? (Joseph M
 mgr.): New York City Sept. 22—in
 definite.
 ALMA, WO WOHNST DU? St. Paul, Minn.
 12-14.
 ARCADIAN (Charles Frohman, mgr.): Cleve
 O., 12-17.
 ARTHURSON MUSICAL COMEDY: Portlan
 Ore.—indefinite.
 BAILY AND AUSTIN (Memora. Shuber
 mgrs.): Chicago, Ill., 4-31.
 BIRCHAM OPERA (Thos. Quinlan, mgr.):
 Wm., 12-17.
 BERNARD, SAM (Memora. Shubert, mgr.):
 New York City Sept. 21—indefinite.
 BEVANI OPERA: San Francisco, Cal., 11-17.
 Oakland 18-24.
 BOSTON GRAND OPERA (Henry Russell
 mgrs.): Boston, Mass., Nov. 7—indefinite.
 BRIGHT EYES (Joe M. Gaites, mgr.): Chi
 cago, Ill., 11-17.
 BUSTER BROWN (Buster Brown Amuseme
 Co., mgrs.): Columbus, O., 12-14, Marion 1
 Keweenaw, Mich., 16, Jackson 17, Grand Rapids
 18-24.
 CAHILL, MARIE (Daniel V. Arthur, mgr.):
 Baltimore, Md., 12-17.
 CAMERON, GRACE (O. H. Kerr, mgr.): L
 Grande, Ore., 14, Pendleton 15, Walla Walla
 16, 17, The Dalles, Ore., 17, Portland
 18-24.
 CARLE, RICHARD (Francis and Lederer
 mgrs.): Philadelphia, Pa., 12-24.
 CAT AND THE FIDDLE (Chas. A. Seilon
 mgrs.): Wilkes-Barre, Pa., 14, Scranton 1
 Binghamton, N. Y., 16, Schenectady 1
 Utica 24.
 CHICAGO GRAND OPERA: Chicago, Ill., Nov
 8—indefinite.
 CHICAGO GRAND OPERA (Andrew Dippel
 mgrs.): Chicago, Ill., Nov. 22.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
 Chicago, Ill., Sept. 20—indefinite.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
 London, Eng., Sept. 16—indefinite.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
 W. S. 12-17.
 DANIELS, FRANK (C. E. Dillingham, mgr.):
 Chicago, Ill., 12-Dec. 17.
 DARE DEVIL DAN (E. A. Du Rota, mgr.):
 Chicago, Pa., 14, Titusville 15.
 DICKLAK M. : San Francisco, Cal., Oct. 24—in
 definite.
 DOLLAR PRINCESS (Charles Frohman, mgr.):
 Baltimore, Md., 12-17, Philadelphia, Pa., 19
 21.
 DRASLER, MARIE (Low Fields, mgr.):
 Brooklyn, N. Y., 12-17.
 EHLING, JULIAN (A. H. Woods, mgr.): Chi
 cago, Ill., 8-24.
 FLEETING PRINCESS (Mort H. Slinger, mgr.):
 St. Louis, Mo., 18-24.
 FLORENCE, L. K. MUSICAL COMEDY: Sal
 Lake City, U., Oct. 15—indefinite.
 FLOWER OF THE RANCH (Le Comte, Fiesch
 and Wade, props.): Parsons, Kans., 14, Ch
 suite 15, Independence 16, Coffeyville 17,
 Sapulpa, Okla., 18, Vinita 19, Tulsa 20, Bar
 21, Muskogee 22, Fayetteville, Ark., 2
 23, Ft. Smith 25.
 FOLLIES OF 1910 (Florens Ziegfeld, mgr.):
 Philadelphia, Pa., 20-Dec. 17.
 FRENCH OPERA (Julius Laviole, mgr.): New
 York City, Nov. 22—indefinite.
 GENE, ADRIANE (Kiss and Erlanger
 mgrs.): Baltimore, Md., 12-17.
 GIRL OF MY DREAMS (Joe M. Gaites, mgr.):
 Philadelphia, Pa., 12-21.
 GASH, LULU (Memora. Shubert, mgrs.): New
 York City Nov. 22—indefinite.
 GRAND OPERA: Montreal, P. Q., Oct. 21—in
 definite.
 GRAND OPERA: Chicago, Ill.—indefinite.
 HANS, THE FLUTE PLAYER (Oscar Hammer
 mgrs.): Philadelphia, Pa., 28-Dec. 24.
 HAPPY HOLLIGAN (Geo. Hill, mgr.): Des
 Moines, Ia., 12-17, Springfield, Ill., 19-21,
 Peoria 22-24.
 HARTMAN, FERRIS: Los Angeles, Cal., Oct.
 16—indefinite.
 HITCHCOCK, RAYMOND (Cohan and Harrie
 mgrs.): Buffalo, N. Y., 12-17.
 HONEYMOON TRAIL (Pittsford and Kelly,
 mgrs.): Livingston, Mont., 14, Roseman 15,
 Butte 17, 18, Great Falls 19, Helena 20, Miss
 21, Spokane, Wash., 22, 24, Walla
 25.
 IN PANAMA (Al. Rich Production Co.): Te
 lefo, O., 11-17, Cincinnati 18-24.
 INTERNATIONAL OUP, BALLET OF NIAG
 ARA, AND THE KATHOQUE (Memora.
 Shubert, mgrs.): New York City Sept. 8—in
 definite.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

It appears that *The Billboard*, an amusement paper of prominence, in announcing that it is about to take up the reviewing of motion picture films, indulges in the fiction that it is opening up a new field, filling a long-felt want, and leading the way for its contemporaries. By inference it accuses the film reviews in other papers of being prejudiced or of no value. It proposes to remedy all this by reviewing and criticizing the pictures as they should be. As *The Mirror* is generally credited with being at the head of the film reviewing papers, and as it was the first one to adopt this policy, there might be ground for just resentment at the implied slur conveyed by its contemporary's flamboyant and somewhat churlish claims. But let it pass. *The Billboard* is deluding only itself, and something must be allowed for the claim-it-all tendency that has crept into American journalism largely by way of the yellow route. If *The Billboard*, after lagging behind for three years, has suddenly opened its eyes and discovered the real value and importance of motion pictures as a branch of literature and art, it is a matter for general congratulation, and if in its long belated entry into the film reviewing field its criticisms shall prove to be anything like as good as it boasts they will be, it will then become a matter for still further gratification. *The Mirror* welcomes all papers good, bad, and indifferent into the field of criticism, which it was the first to see and estimate at its true worth. Above all, it welcomes *The Billboard*, tardy though that paper has proven itself to be.

The position which this paper occupies in the matter of film reviews is thus estimated by the *Film Index* in its jocular comment on the announcement of *The Billboard*, referred to above:

But let *THE DRAMATIC MIRROR* look to its laurels; a nemesis is on its trail. For some time the *Film Index* has held to the opinion that *The Mirror* was the only general amusement publication that printed unbiased criticisms of motion pictures; also, that its comments upon current pictures were intelligent and helpful to the picture producers.

That, we repeat, has long been our opinion; but it seems that we have been mistaken all along. The grievous error into which we have fallen is now pointed out by another amusement journal which announces that it is about to "institute a department for review and comment" of pictures, which will be "viewed by a competent judge of the relative merits in motion pictures." The journal in question admits that it has "not the slightest doubt that this plan will meet with instant and widespread approval," because it marks another step on the part of that publication "in advance of all other publications which devote space to pictures," also, because all others are pikers, or words to that effect.

Now that film criticism has come up for discussion again, it will not be out of place to note certain widely differing critical views concerning a recent Indian picture, *The Song of the Wildwood Flute*. One set of critics, including those of *The Mirror* and *The Nickelodeon*, an excellent Chicago publication, saw in the film poetry, pictorial art and true delineation of the little known lighter side of Indian nature. Other critics, one in the *Moving Picture World* and another in a vaudeville paper, condemned the film as being untrue to Indian character, declaring that the picture, in the manner of its acting, proves again that white players cannot properly portray the red man. The fact of the matter, strongly amusing under the circumstances, is that *The Song*

of the Wildwood Flute had an unusual number of full-blood Indians of both sexes in the cast. The leading male character was taken by an Indian of exceptional intelligence, and all but one of the Indian female characters were genuine. The one exception, the maiden that was wooed with the flute, was a bit of character work that not only won the spectators, but also corresponded closely to the true Indian maiden as she is known in the wigwam, when strangers are not

Considering that we Americans have had such abundant opportunity for studying the Indian and his character, and have enjoyed this opportunity for so many hundreds of years, the ignorance that prevails on the subject in this country is little less than remarkable. And this ignorance is most pronounced where it is the most harmful—on the stage and among literary people who have not happened to give the matter special study. James Fenimore Cooper created a ficti-

he is always stern, dignified, ominous and silent. The emotions of love, pleasure and laughter are totally impossible for an Indian of the stage variety to experience. Hence it was that when our two critics referred to above saw in the film, *Song of the Wildwood Flute*, Indians behaving like human beings, they threw up their hands and exclaimed: "Impossible! What business have these white actors trying to represent Indian character?" The mistake made by the critics was no doubt made by many other people not critics and not pretending to be critics and here lies the distinction and the difference. WHEN ONE PRESUMES TO CRITICISE IN PRINT HE SHOULD BE MEASURABLY SURE OF HIS GROUND. A little inquiry or research would have informed these erring critics that the American Indians, when by themselves and unabashed by strange whites, are like children, playful, laughing and loving. When the white man comes among them or they appear among the whites, they shrink within themselves, assuming, in a sort of self-defense, a reserve and taciturnity that is far from their real nature. The *Song of the Wildwood Flute* is of true educational value. It is a pity it did not educate the two critics mentioned above.

It was not so many months ago that a certain film manufacturer told *The Spectator* of the difficulty he had experienced in trying to use genuine Indians as actors in Indian films. "Why," said he, "we could not use them at all. We tried our best to make them act, but they wouldn't do it. We had to make all the negatives over again with white actors made up for Indians, and the result was then satisfactory." But that was before the days of great improvement in motion picture acting methods. The manufacturer and his director expected their people to "act." The idea of merely being natural in a film scene had not yet been recognized as the proper thing. The Indians, in particular, simple-minded children that they are, found it impossible to move about and behave in the manner of the stage Indian and their work was pronounced impossible by the manufacturer and director. To-day this same manufacturer and director do not hesitate to employ real Indians when occasion offers.

How the New York *Sun* hates the motion pictures! The thing is really comical. Some days ago it based an editorial attack on a few lines of slurring reference to motion pictures in the play, *The Nest Egg*—the same play, by the way, that has for its plot an idea that had previously been employed in at least two film stories. However, this was some improvement for the *Sun*, which had formerly contented itself with judging motion pictures by the posters outside. On this last occasion, at least, it got its information inside of a theatre, even if it was not a motion picture theatre. And now we find in the *Sun* an editorial predicting the early demise of the entire motion picture business. A few scattering theatres, some thirty out of ten thousand, are going back to the spoken drama and other theatres are introducing vaudeville. Such is the evidence, but let the *Sun* not permit its wishes to warp its judgment. As it truly says, "It was inevitable that the taste which delighted in them (motion pictures) should ultimately be educated to a point which required something more elevated." But the "something more elevated" is coming in the pictures themselves. It is coming every week, and, while it is true that the trashy part of motion pictures can enjoy



ARTHUR D. HOTELLING

Comedy Producer for the Lubin Manufacturing Company

Arthur D. Hotelling has been for many years comedy producer for the Lubin Manufacturing Company. He is a man of Irish descent, and has other characteristics of Erin's sons besides a brogue that could be cut with a knife. He has the true Irish sense of humor, which he conceals under an expression of deep grief or solemn thought. "There," you might say, "is a man who has either lost his best friend or bet on the wrong side of the ponies. How sad he looks. I will speak words of comfort to him." But you would be mistaken—badly mistaken. Mr. Hotelling at that very moment might be fairly bursting with inward

mirth over a new comedy picture plot. Mr. Hotelling writes many of the Lubin scenarios himself, and he has a long list of successes to his credit. Among the late ones are *Percy the Cowboy*, *Right in Front of Father*, *Mike the Housemaid*, and *An American Count*.

He took a company of Lubin actors on a picture hunting trip to Florida and the West Indies last winter. This winter he will take a company to Los Angeles and will open studios for the Lubin Company there. He is one of the most widely known and popular men in the producing end of the film game.

around. So exceptionally good is the film on the artistic side and as a representation of actual (not stage) Indian life, that one of the most distinguished painters in the country (probably the greatest on Indian subjects since Remington's death) expressed enthusiastic admiration of the film, and paid particular praise to the very qualities which the adverse critics have condemned.

tious Indian—a noble, dignified creature, it is true, but with no more humor than he himself possessed. And this saving trait of human nature, which the Indians have to a remarkable degree, has remained undiscovered to this day by the average literary man, by ninety-nine per cent. of the country's actors and by the public generally. By popular conception the Indian never laughs—he only grunts;

NEW MELIES POSTER.



The above cut shows the new style of poster now being used by the Melies Company.

only an ephemeral life, that which is based on intelligent progress in literature and art—pictorial and dramatic—may be confidently counted on to hold its appeal with the public. The *Sun* has another prediction compels to it.

Recently The Spectator ventured the thought that unless some of the voters for THE MINNION'S Motion Picture Merit List succeeded in remembering a few of the old films of distinct merit that had not yet been mentioned in any list, he would be tempted to call attention to them, just by way of reminder. The suggestion of such a possible intention has called forth the following polite protest from one of the voters—a protest that The Spectator will say at once seems well founded and shall be heeded. But let the lady speak for herself.

To the Spectator:

Sir:—Your suggestion in last week's MINNION regarding a reminder of pictures which the voters have failed to vote for leads me to say: Although it would be a great help, it would probably be unduly suggestive. Why not publish regular release lists from as far back as possible, beginning a year or more ago, and giving a couple of month's releases each week. If titles are recalled in that manner the voters will have a chance for themselves. Then no one could say the films were suggested by as good a judge, as naturally The Spectator would be. Yours Respectfully,

JENNIE BARKS.

70 West Ohio Street, Chicago, Ill.

No doubt Jennie Barks voices the sentiments of others who are voting for films to be included in the Merit List, and The Spectator will deny himself the pleasure of recalling certain pictures that no one appears to have thought of. He will also take into consideration her suggestion that lists of releases from away back be reprinted from week to week so that voters may if they wish select from them titles that they may have forgotten. THE SPECTATOR.

CARL LAEMMLE NOW A NEW YORKER.

Carl Laemmle has removed his personal office from Chicago to New York. Aside from his film exchanges throughout the West Mr. Laemmle's important official connection with the "Imp." Company and the Sales Company demand his personal attention in the East. To a MINNION representative, who found him at the Imp. studios, 102 West 101st Street, New York, he stated that business was very good and he is well pleased with his change of base.

SWELL SOCIAL FUNCTION.

The bride was dressed in blue and white silk, and the groom in a pepper and salt suit. Mrs. Herb Beam acted as bridesmaid and Herb Beam as best man. The wedding march was played on a phonograph.—*Leaghton (Mich.) News*. After which it may be presumed the principals and guests attended a theatre party at the "Happy Hour" motion picture parlor.

Reviews of Licensed Films

Clever Domestic (Pathe, Dec. 5).—For those who like their laughs dished up in broken crockery and served by people who are always on the smash, this farce will do very well. The new servant in this case is a blundering man with acrobatic and tumbling ability, and he and the female cook, who has the same special accomplishment, succeed in destroying pretty much everything in the house before they finish.

Mexican Tumblers (Pathe, Dec. 5).—A really marvelous troupe of acrobats perform a series of difficult stunts in this vaudeville film. It is seldom that a film of this class is strong enough to call forth the applause of spectators, but the Mexicans were warmly applauded several times at Harlem Opera House.

Widow of Millereek Flat (Selig, Dec. 5).—Special interest is given to this film by the scenes of gold mining operation by the hydraulic process. The male characters of the story are workers at the mine and they board with the widow. One of the men, Sandy, married the widow, and she at once took advantage of her prerogative by shutting down the boarding-houses and compelling Sandy not only to support her but also to do the housework. The other men, now having no suitable boarding-house, prevailed on Sandy to pretend suicide and disappear, and he was only too anxious to join in the plot on condition that he be kept supplied with tobacco, which the widow had denied him. The plot worked all right till Sandy showed himself and the widow gave chase, which ended in the fugitive throwing himself over a cliff—rather a startling ending for a comedy. The acting is excellent.

On the Mexican Border (Lubin, Dec. 5).—If the Mexican villain in this film had made less contortions with his face he would have been not only more agreeable but also more convincing. He insulted the sweetheart of a young surveyor and was knocked down for his pains. The Mexican swore revenge, and by means of a Mexican woman decoyed the girl into a shanty, where he

tied her to the wall and gagged her. The girl in the meantime had been missed, and a posse organized by the sheriff started after the villain. The surveyor had also started on the same mission and coming upon the shanty saw her hand pushed through a convenient hole holding a handkerchief for a signal. The sheriff in the meantime got the Mexican and dragged him to the shanty for a final grouping for the camera.

A Child's Stratagem (Biograph, Dec. 5).—When the husband and wife were preparing for divorce they were quite naturally made to stay their plans by a mutual sorrow and distress. They thought their only child had been kidnapped by the "black hand," and when the child turned up all right the effect of their joy was to end all thought of separation. This was perfectly natural and logical. The general idea, of course, is not altogether new, but the chief incident leading up to the situation is novel if not quite plausible. The "black hand" idea originated in the child's brain, which is evidence of remarkable precocity to say the least. The original quarrel between the two is even less understandable. The wife was, of course, unreasonably jealous, but just why the designing woman came into the story and acted in such a way that the husband was placed in a false light is not clear and the woman's acting failed to throw any light on her motive. Both husband and wife were well played and the little child also.

Love's Awakening (Essanay, Dec. 6).—There is in this film that delightful sense of real people and real happenings that go so far to distinguish the better class of present day motion pictures from their predecessors of a few years back. The picture is, in fact, one of the most satisfying this reviewer has seen in some time. It is a story of homely life in a country town, nowhere overacted and always radiating the true atmosphere of the scene that is being pictured. The farmer's daughter preferred the clerk at the store to the farmer youth, but her father was wiser and told the clerk he must have money before he could gain

the girl. So he went to the city, where he got a job drawing soda water and became infatuated with a city girl. This designing miss proved to be an angel in disguise, for she prevailed on the clerk to telegraph his country sweetheart that the elopement they had planned was off, as he loved another. The country girl got the message at the depot, where she had gone to join the clerk, and it so upset her that she ran home without her valise, falling down on the way and being helped home by her country suitor, who later won her heart and hand. All of this was very providential, it must be admitted, but it didn't seem unduly so in the film. The title *Love's Awakening* does not appear adequate to so good a picture. Something more distinctive would have been preferable.

Man of Honor (Gaumont, Dec. 6).—Magnificent scenic backgrounds located near ruins of an old European castle are cleverly worked into this film. A lady tourist becomes attracted toward a landscape painter, and he serves as her guide in the old castle. They are accidentally locked in, and she accuses him of being responsible. Here is where he proves himself a man of honor. He jumps from a window and is nearly killed, but the act brings relief and the lady is released. Such devotion to his honor of course wins her love, and she hastens to his bedside in the hospital. Later they are very properly wedded.

Professor Schlemiel's Hat (Gaumont, Dec. 6).—This is a trick picture of considerable interest and some humor.

Winning of Miss Langdon (Edison, Dec. 6).—Captain Norworth had proposed thrice to Miss Langdon and been refused. He is ordered out with his regiment on the white side in the military maneuvers and is stationed near her house. Being sent out on scout duty he calls on her and again proposes. She determines to get rid of her persistent lover and hires two men dressed in uniform and supposed to be of the opposition, to capture him. The captain admits his capture, but shows the men a rule which allows him to go free. However, he is suspicious of the pair, and watching them is just in time to stop them from robbing the girl's house. Such heroism is not to be ignored and the girl agrees to become his wife.

A Tintype Romance (Vitagraph, Dec.



BIOGRAPH FILMS



RELEASED DECEMBER 12, 1910

THE GOLDEN SUPPER

Adaptation from Alfred Lord Tennyson's Poem

In introducing this classic, little can be said, as the theme is so well known both as one of Boccaccio's stories and as the sequel to Tennyson's "The Lover's Tale." Julian loves his cousin and foster-sister Camilla, who is wooed and won by Lionel, his friend and rival. Lionel and Camilla are married, but their happiness is short-lived, as apparent death overtakes Camilla. After she is laid in the tomb Julian visits her and to his amazement finds her supposed death but a trance. Reviving her, he takes her to the home of her mother, where at the Golden Supper he presents her to her heart-crushed husband Lionel, lifting him from the slough of despair.

Approximate length, 908 feet.

RELEASED DECEMBER 15, 1910

HIS SISTER-IN-LAW

She Finds Herself in the Way, so Leaves

Two orphan sisters, living with their aunt, are inseparable, and vow that come what will they will never part. The oldest, however, gets married, and while the young couple insist upon the youngest living with them, she soon realizes she is in her brother-in-law's way, so she goes to her aunt to live, and nothing can induce her to come back to the Newlyweds until later when there is a little niece for her to play with.

Approximate length, 908 feet.

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

6).—This story is worked out by the aid of a wonderful dog seen in other Vitaphone films. This dog, who fetched his master's hat out of the water, believed that his master wanted a collection of hats, and finding one on the beach near a sleeping girl took it to him. He was obliged to return the hat, and thus formed an acquaintanceship with the girl. They subsequently had tin-type photographs of themselves taken, and each wore the other's picture. The girl asked him whose picture he was wearing and he asked her the same. Each refusing to answer, there was nothing left but a watery grave, and each repaired to a different section of the beach for that purpose. The water was too cold, however, and the dog again took a hand by exchanging pictures and giving the whole thing away. The result was a reconciliation and two happy lovers. The comedy has many points of charming interest.

Animated Armchair (Pathe, Dec. 7).—This is a comedy by the Pathe American players, and it has for its basic incident the old stage farce trick of a man concealing his presence in a room by getting inside the cover of an armchair. In this instance the person who is concealed is the young lover whose visits to the daughter have been forbidden by her mother. He has just time to get inside the cover when mamma and a friend arrive, and then there follows a scene in which the Pathe comedians make the most of their opportunities. Everybody is so frightened that the young man is later able to make his peace with the mother by coming to the supposed rescue. The farce is laughable and well acted, barring the play to the camera.

Cocooned Plantation (Pathe, Dec. 7).—The gathering of cocoons by natives and the manner of handling the product are well illustrated in this travel industrial film.

Life of a Salmon (Edison, Dec. 7).—Instructive and interesting scenes around the salmon fisheries at the mouth of the Columbia River are shown in this film. In the last scenes we are shown a canoe race between three crews of Indians from the employees of the fishing companies. The canoes are veritable "dug-outs" of great length, and the race is a novel sight. When the signal is given the winning crew is brought up to be photographed he turns out to be a well-known Edison actor, which throws suspicion on the genuineness of the race.

Amateur Night (Edison, Dec. 7).—Here is a novelty in farces and it is good for many laughs. Our old friend Bumpkins has a sweetheart who is stagestruck and goes on for amateur night to do the show-stopping scene in Macheath. The freaks who precede her on the bill and the reception accorded them, not to forget the hook, give her stage fright, and she escapes. Confronted with his big bunch of flowers is seated in a box and follows her out, to learn to his joy that she is thoroughly cured.

Macheath (Kalem, Dec. 7).—This very strong and well acted picture tells a story of human oppression among the poor peasants of that country, and tells it in a way that is effective and thrilling although it does not stand close analysis in all its parts. A peasant shepherd has a pretty daughter who is beloved by a nobleman's son, but when the old shepherd's appeal for redress of some grievance is denied by the youth's father with blows and eviction, he and his daughter disappear and join with the Nightingales. Five years are supposed to elapse and the girl is chosen to kill the nobleman, the father of her former sweetheart. She has had a miraculous transformation from a poor peasant girl in these five years and is able to gain entrance to the condemned man's house disguised as a lady of fashion. Just as she is about to kill her intended victim the son discovers and stops her. There is a scene in which the two lovers recognize, but there can be no reconciliation, and she returns to the gallows, killing herself at the entrance to their old rather than report failure.

Death of Admiral Collingay (Urban, Dec. 7).—A page of history from the bloody days of the massacre of St. Bartholomew is shown with considerable power and effect in this film, which is acted by distinguished French players. The weak son of Catherine is shown to be sincerely anxious to reconcile the Catholics and Protestants, and he even visits the wounded Admiral Collingay in person to show his regard, but the power of his mother, aided by the bitter Duke de Guise, over him causes him to sign the historical edict that resulted in such wholesale slaughter. The murder of Collingay is indicated rather than shown, and we are given only an after glimpse of the slaughter of the Protestants, but it loses nothing in real power on that account. The throne scene is a bad imitation of what we might believe the royal room of state really was.

In the Wilderness (Relig, Dec. 8).—A young man is in love with the elder of the two daughters of a Colonial governor and is accepted with the father's consent. He causes the captivity of another admirer of the girl, who stirs up the Indians to attack the settlers. An old trapper overhears this plot and notifies the governor. The girl in the meantime has gone for a ride and the elder is captured by the Indians and bound to a tree. Her sister has not been ill, however, and the girl's lover takes her to the spot just before the Indians get there with the girl. How he knew at which tree they were going to stop is a mystery, but anyway he secretes himself in the tree to which she is afterward bound. Shortly after the Indians depart leaving only four on guard and these were kind enough to go to sleep, allowing the hero to rescue his sweetheart. They then repaired to the

stockade where all the settlers had already assembled. In the battle that followed the Indians were beaten. The picture is realistic and interesting.

Heggie's Engagement (Lubin, Dec. 8).—The old story of exchanging traveling bags has been worked over in this story. Heggie started to see his girl one Sunday dressed in white duck trousers and a dark coat and carrying a bag. He received a message while en route telling him to meet her at church, four miles from the station. After walking some distance he sat down on a newly painted bench. He was next stopped by the sheriff because he answered to the description of a missing murderer. The sheriff allowed him to go when he showed his credentials, and Heggie changed his attire in the bushes. Feeling thirsty the young man next went to a saloon where an old Irishman soon appeared with a bag exactly like Heggie's. The result was Heggie walked off with a can of beer in a bag and the Irishman had a bag with white duck trousers, a coat and an engagement ring. The sheriff waylaid the Irishman for a drink and finding him with an outfit resembling the murderer's locked him up. In the meantime Heggie found his girl at home instead of at church. The young man was cordially received and in a short time the girl's father agreed to give his daughter to him, but when the girl asked for the engagement ring and Heggie went to the bag it was only to spill the beer over his beloved. Her father then had him arrested, but on coming to the court they found the Irishman and everything was explained.

Happy Jack a Hero (Biograph, Dec. 8).—This is a cleverly presented little farce not as convincing as it might have been if Jack, posing as an armored statue, had been a little more steady on his feet when the gentlemen crooks were looking at him, but still, for farce purposes, it was effective enough. Jack was a hobo and had been hired to fill a suit of ancient armor in a gentleman's house during a reception. When he saw the crooks at work on the safe he managed to get the drop on them with their own gun and saved the family's valuables, for all of which he became a petted hero.

Turning the Tables (Biograph, Dec. 8).—The old "whence" of the husband going out for a night with the boys on the pretense of sitting up with a sick friend is given a new turn in this story of turning the tables. The wife follows, of course, and almost catches Jack in the poker room, but he gets away and is home in bed when she returns. Then to her dismay he upbraids her for being out at night at so late an hour; he had turned the clock ahead to make this charge more telling. She is fairly caught and promises not to distrust him in the future. The acting is generally good, especially that of the wife, but it is the opinion of this reviewer that the lady's work would be greatly improved if she did not use so much pantomime, and would appear to do real talking when she is supposed to be conversing. Her lips are scarcely ever seen to move.


What Great Bear Learned (Mellie, Dec. 8).—The thing that Great Bear learned was that white women are not to be trusted when they pretend to make love to Indians who have knowledge of secret stores of gold. The white woman in this case was the pal of a Mexican, and the two had been chased away from a mining camp for cheating at cards. In the wilderness they ran across a tribe of Indians who had some secret place for securing gold, and when the Indian chief exhibited a desire to have the white woman for his squaw she used her power to get the secret from his lips. But the cast-off squaw of the chief exposed the scheme, and the plotters were again made to move on. The acting of the entire company is excellent with the Indian squaw rather carrying off the honors. The story has novelty and considerable interest.

The Captain's Bride (Edison, Dec. 9).—A young couple went on their honeymoon, but were wrecked at sea. The captain of the life saving crew swam out, however, and rescued the young wife who was the only living person left in the boat. On regaining her senses her mind was found to be a blank, and in this condition the captain asked her to marry him, to which she gladly consented. On the way to the church, however, they were met by the young husband who had been saved by clinging to a log. At first she did not know him, but he made a familiar gesture and her memory returned, after which everything was straightened out and ended happily. The story being plausible, of strong interest, and more than ordinarily well acted, the film proves a hit.

Soap in His Eyes (Pathe, Dec. 9).—This short comic film shows a man who had a very quick-tempered wife. While shaving she caused him to rub soap in his eyes, after which he ran into every one he met until relieved by a bucket of water thrown over him.


Saved in the Nick of Time (Pathe, Dec. 9).—A wealthy man and his daughter arrive at a famous watering place and the daughter makes the acquaintance of a young man whom she introduces to her father, who is an invalid. She afterward meets an adventurer, whom she also introduces. The father, however, favors the first man and refuses to allow the daughter to marry the adventurer, whom she appears to love. The daughter takes the father to the beach one day and leaves him asleep to meet her lover. In the meantime the tide comes up and surrounds the invalid, but he is rescued by the father's favorite, and the girl in gratitude gives him her hand. There is very little to the story, it will be observed, but it is excellently acted.

He Who Laughs Last (Vitaphone, Dec. 9).—The chief point of praise for this film is the admirable settings and the con-



THE TENDERFOOT MESSENGER

(Western Comedy-Drama)



Released Saturday, December 17th. Length, approx., 997 feet.

This dramatic Western photoplay has a fine vein of clever comedy underlying a novel story, dealing with the clever ruse employed by an express messenger to outwit a band of highwaymen. Acted in the characteristic Essanay style amid picturesque scenery, this one should prove a winner.

THE GREATER CALL

(Drama)

Released Tuesday, December 20th. Length, approx., 708 feet.

A simple but heart gripping story of the stage that will appeal to any audience. A faithful portrayal of life behind the curtain, staged with singular fidelity to detail and interpreted adequately by our Chicago Stock Company. Photography per excellence.

HANK AND LANK---Blind Men

Length, approx., 274 feet

Everybody is acquainted with Hank and Lank now and this filmlet shows them in one of their most laughable stunts.

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LONDON, 5 Wardour St. BERLIN, 35 Friedrich Str.

vincing ensemble. The club room scenes are real to the last degree, each person present performing his part with lifelike effect. But the story is weak—almost trivial—and one is forced to wonder why so much good stage management and acting was wasted on material so poor. The members of the club play a joke on the new member—a prodigious joke for grown men, some of whom are gray-headed. They send him word that there is to be a reception at the club, and he shows up in a dress suit only to be laughed at by the other members. Just for this he bets he will get even, and he does it by appearing at the club made up as a woman and declaring that his rival in love is his husband. This would not have been so bad as a joke if it had been led up to with more skill. As a wide issue he also reveals the fact that he has married the girl, and her father is so convulsed by the joke that he readily gives his blessing.

Rescue of Molly Finney (Kalem, Dec. 9).—We are told that this film is based on history, and in many of the scenes the spectator might well believe that he was looking at pictures of the past—a past that goes back to our early colonial times. But there are other scenes that rudely shake this illusion, the most conspicuous one being the employment of a three-masted modern schooner to represent the seventeenth century sailing vessel of which Molly's lover was captain. And the scene was entirely unnecessary, as the story would have done very well without an actual view of the ship. Molly was stolen by Indians and sold to the French in Quebec as a slave. She succeeded in writing a message on a piece of birch bark, which she left behind and her sailor lover found it. Thus guided, he sailed to Quebec, passed himself off as a French gentleman, gained admittance to the house where Molly was an abused servant, and rescued her with much romantic eclat. The acting is excellent throughout, Molly showing marked ability.

The Color Sergeant's Horse (Vitaphone, Dec. 10).—The scenes of this story being laid in the desert country of the Sudan, the producers made shift to furnish a very good substitute by employing the waste sands of Long Island. Many of the scenes, therefore, are very realistic and apparently appropriate, although the distant backgrounds in some instances are somewhat unconvincing. The story that is told does not amount to much, the horse Don being the chief feature. The color sergeant is wounded by the Arabs in an engagement that lacks an appearance of being genuine. Left on the desert apparently to perish his horse first brings him water and then carries a note to the British troops, which results in a relief party coming to his rescue. After his recovery we see him married to the lady of his choice with the intelligent Don sticking his head

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THE LAEMMLE FILM SERVICE

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in the window for his share of the wedding dinner.

First Husband's Return (Pathe, Dec. 10).—A very strong situation is developed in this story. A supposed widow who has just been happily married for a second time is suddenly confronted by her first husband whom she had supposed killed in a railroad accident. It is true that she had accepted flimsy evidence of his death—a newspaper item that was later retracted, but at any rate she married again and here was the worthless scamp back again demanding money and flaunting their marriage certificate in her face. How did she get out of the trouble? Why, by a way so simple that it makes one gasp. If all divorces could be so easily accomplished and all cases of bigamy so readily obviated there would be no use for courts of law. A burglar had entered the house and was hiding when the lady was having her interview with her first husband. She got hold of a revolver and forced the burglar to touch a lighted match to the marriage certificate, burning it up. Then she turned her husband over to the police. What happened after that we are not told, and it is perhaps just as well. The acting is much better than the story.

Cowboy's Vindication (Essanay, Dec. 10).—The good cowboy had a bad brother, and there was another cowboy who

DEFENSE OF PICTURES

A CONVINCING COMMUNICATION PUBLISHED IN THE NEW YORK "SUN."

Picture Shows Not on the Wane—Undoubtedly Good That the Film Have Accomplished—Better Actors, Better Photography, and Better "Photoplays" Are Now Employed.

The best defense of motion pictures that has appeared in some time was printed in the New York Sun, of Dec. 8, in the form of a letter to the editor signed by William H. Kitchell of Newark. After refuting the Sun's prediction that the popularity of the picture show is on the wane and referring incidentally to the forms of regulation adopted by different municipalities, the spread of the films over the entire world, Mr. Kitchell goes on to say:

Are these "flattering views" a fact? Is it inevitable that the taste which delighted in them should ultimately be educated to a point which required something more elevated? Come down out of the clouds. Did the writer of the Sun editorial ever see a Gaumont scenic film or a Biograph character play or a Pathe pastoral? Was he ever in a "photoplay" theatre? Which needs "elevating" the most, the pictures or the obscene and insane musical comedies and "problem plays" seen on the "legitimate" stage? There are seven plays now performing on Broadway which ten years ago would not have been permitted to show for one night in Hoboken. More "elevating"!

Why not give the moving picture a little credit for the good it has done in the world? It has driven the Nellie the Clock model type of melodrama out of existence. It has provided millions of sensible, hard working American citizens who never saw a problem play or a Salome dancer with a cheap, moral and interesting substitute for these. The evils dreamed of by industrious space writers, of boys led into crime by attending picture shows and the like, are generally dreams and nothing more. True, the posters often seen outside the cheaper grade of theatres are lurid and sensational in the extreme, but they are "drawing cards," and the plays do not come up to the expectations of the seeker of sensation. All "photoplays" are passed before release by the National Board of Censorship, of which many workers for the public good are members. The makers of the moving picture are business men who have made fortunes from the industry and who realize that stagnation means ruin and that progress usually merits a reward. They are employing better actors, making better photographs, and using every effort to obtain better material for the "photoplays." Scenarios that might have been accepted a year or more ago come back to the unlucky writers with snail and scathing criticism. Actors who fail to make good in the "legitimate" no longer get jobs to pose in moving picture studios. And "picture actors" are no longer looked down upon by the "profession." It is a recognized branch of dramatic art and the up-to-date dramatic periodical (referring probably to THE MIRROR) has its moving picture department, with criticisms of current "photoplays" and news of the trade.

had it in for both of them. When this third party, therefore, looked into the barn door and saw the two brothers quarreling and saw the revolver of one of them accidentally fired into the air during the struggle, he seized the opportunity and fired from concealment killing the bad brother. The good brother was thus left with the corpse and an incriminating revolver. He seems, however, to have known right where to put his hand on the culprit, for he went to the saloon frequented by the murderer, and when the sheriff and his deputies arrived he turned the fellow over to justice, the gun with one empty cartridge found on the prisoner being taken as sufficient proof of his guilt. Why didn't he remove the discharged shell? The story has interest despite its defective plot. One point of interest is the fast riding the Essanay Western players always give us, although they were much longer coming than going. Another point was the magic pair of "chaps" worn by the hero. He had them off and on with startling rapidity—"off ag'in, on ag'in, gone ag'in."

LAEMMLE PICTURES A COUNT

The Romance of Count de Beaufort, a big moving picture feature film just announced by the Laemmle Film Service, shows Mr. Laemmle's quick perception of an unusual opportunity. The count himself posed the pictures with the Imp. Stock company. Count de Beaufort drew crowds to the American Music Hall before he came to New York. He married a Chicago heiress and the count, countess and her father furnished many columns of interesting news articles to the Chicago papers. The de Beaufort romance is the last from real life about a titled foreigner and an American millionaire father's petted daughter. As the Laemmle Company says, the film of this romance should prove a strong as well as novel feature attraction for theatres, opera houses, specialty troupes and road attractions in general.

Reviews of Independent Films

Vera, the Gypsy Girl (Amer., Dec. 5).—This narrative was very well acted, with the exception of the tyrant Gypsy chief, who was too brutal to be real. Vera's mother dies, and she runs away from the tribe. She is found by a farmer's son, who is the beau of the village belle. He takes her home, and his parents take care of her. Some time later the son receives an invitation to a harvest party, and Vera, jealous of the village belle, who sent the invitation, returns to her tribe. They refuse to take her back, however, and she wanders away, to be again found by the farmer's son, who is anxiously searching for her. Several small details do not appear to strictly conform with the story; for instance, a dying woman would not be allowed to lie outside the tent, unsheltered, even if she is a gypsy; also, although we are informed that some time had elapsed, the wagons and the tents in both views of the gypsy camp were in the same relative positions.

Aspirations of Gerald and Percy (Imp., Dec. 5).—Gerald and Percy would have been better off without any aspirations. During their several attempts they are thrown out of the department store where they are employed; thrown out of the dramatic stage, accompanied by several varieties of vegetables; join the army, and finally desert. The experiences of this pair are really very funny, and they are well received by the spectators.

The Price of a Sacrifice (Eclair, Dec. 5).—A blind father pledges his son in marriage to his ward, but neither of them seem to be much in love. The son gambles, loses a large sum of money, and is obliged to borrow to pay it. The man to whom he owes it insists on payment in twenty-four hours, and the son decides to rob his father's safe. He is seen and followed into the room by a friend who is staying at the house. The friend interferes, but not before the son has touched the safe, thereby ringing an alarm in his father's room. The father then locks the door of the safe-room by a mechanical device operating from his own bedroom. One would think that the son, living in the house, would have been fully acquainted with the alarm. The ward leads the blind father to the safe-room, taking a revolver with her, and seeing the two young men, assures the blind man that all is well. She then takes him out and returns for an explanation. The friend wishing to save the girl the shame of the son's guilt states that he was trying to rob the safe himself. The son, however, is still obliged to raise funds and confesses his debt to his father, who gives him the money. The son now decides to leave home, and writes a note to the girl, confessing his wrong and telling her of the friend's love for her. When this information is conveyed to the father he apparently does not ask for or receive any explanation of why his ward gave up his son, but very calmly hands her over to the other man.

The Rehearsal (Powers, Dec. 5).—The husband receives a note, asking him to call and coach a pair of amateurs in dramatic art. One of these turns out to be a married woman, who falls in love with the coach. She writes, asking him to call for a private rehearsal; he goes, but leaves the note in his jacket pocket. His wife finds the note, and following him, discovers him in the arms of the other woman. They explain that they are only acting, and the wife of the coach takes their word for it and leaves. The husband then goes home and begs his wife's forgiveness. Why does the wife of a professional dramatic director follow him when he receives a note, asking for a private rehearsal? One would think it was up to the wife to ask for forgiveness after having accepted the husband's statement. The story, it will be seen, lacks logic and besides is not elevating in theme. The acting is fair.

The Medicine Man (Powers, Dec. 5).—Here we have the story of a dealer in tonics for the cure of all ills. Three desperate Indians chased his buggy, however, and he was obliged to desert it. He is protected by a young man, who is in love with the daughter of a settler. The young man takes the medicine man to the settler's cabin, and the girl falls into the medicine man's arms at once. The old man appears and promptly goes for the sheriff to marry them, giving the girl's former sweetheart instructions to hold the medicine man there at the point of the pistol. How he expected the sheriff to perform the ceremony is not explained. In the meantime the Indians have made themselves very ill with the tonic and perform great stunts in that condition. The sheriff and the settler return to the cabin, only to find the medicine man gone, having confessed to being already married, and the girl is in the arms of her sweetheart. The medicine man is then seen driving away in his buggy, although how he got it back is a mystery. The narrative has absolutely no foundation, and there is no comedy, no stirring or even interesting scene in the entire film.

Rip Van Winkle (Than., Dec. 5).—The Thanhouser company has done very well with this old legend, paying particular attention to details. Rip is shown as the shiftless, good-for-nothing chap, who has sense enough, however, not to give his property to Vedder. His wife sent him from home, and after his long sleep he returns to find his wife married to Vedder and Vedder's nephew endeavoring to obtain the hand of Rip's daughter. But everything is straightened out satisfactorily. The acting is exceptionally good for a story represent-

ing that era of time, and the adaption is clear to the spectator.

Hearts of the West (Champion, Dec. 7).—It is not explained in the film why this story should come from the West. Certainly the scenery gives no indication of the West. A New Jersey cowboy becomes acquainted with a banker's daughter by shooting a rattlesnake which threatened her. The banker out of gratitude gave the young man a position in the bank. The parents of the youth disbursed their last money to buy suitable clothes for his new job, but he is shown working at the desk in a ridiculous costume of a new pair of "chaps" and a neckerchief. He also calls on the banker's daughter in the same apparel, which would go to prove the truth of the contention that New York and New Jersey cowboys never take their "chaps" off asleep or awake. The inevitable proposal follows, and the banker accepts the young man as his future son-in-law. The banker certainly could not have expected the young man to be wealthy, yet when he introduced his parents they met with a very cold reception. The youth becomes ashamed of his parents and leaves home to live in a hotel. He is subsequently arrested, charged with stealing some missing money. The mother and father go to him in this extremity, but the money is found and he is set free. A general reconciliation follows. The banker appears to be a man who is alternately grateful and unjust.

Tell-Tale Portrait (Ambrosio, Dec. 7).—A recruit who had been made an orderly by his commanding officer has a sweetheart whom the officer meets and succeeds in winning on exceedingly short notice, considering that she had just promised to be faithful to another man. At the camp the officer gives his jacket to his orderly, who finding a portrait of the girl in a pocket goes to her and demands an explanation. She confesses and he goes back to nurse revenge. The final scene is a battlefield, where the only man alive is the orderly, which would be far more convincing if others were to be seen; but the orderly is shot anyhow.

Twisted Ladder (Learn's Tragic Part (Ambrosio, Dec. 7).—One could not blame Twisted Ladder for rehearsing so much; he certainly needed improvement, but he might have been more thoughtful of surroundings. He tried his part at a restaurant, a reception, and finally on a bare stage. His last effort brought the police, but everything was finally explained satisfactorily. There is nothing particularly comical or humorous about this film, and it seems to have no excuse.

The Conquering Hero (Nestor, Dec. 7).—That "all the world loves a lover" was sufficiently confirmed by the manner in which this film was received at the theatre attended by this reviewer. The story is that of two lovers, who were kept apart by the girl's father. The old man preferred a rich husband for the girl and made his choice, but love will find a way, and the girl managed to communicate with her sweetheart even when placed under the protection of the wealthy man. The answer came in the form of a proposal to elope, and accordingly she climbed down a ladder placed by her lover at the appointed time. The father had seen the note, however, and was waiting for them when they came, but the young man saw him coming and dodged in time for his rival to receive the stick on the head. The girl was then obliged to return to her room, where she fixed up a dummy by the aid of some cushions and false hair and placed it in the bed. When the old man came in with her lunch the girl stole out, and with her lover planned a new scheme for action. Why didn't she marry him at once? Anyhow, she stood on a box beneath a tree with a rope around her neck, while her lover took a note to the father saying she had committed suicide. They all rushed to the girl and cut her loose. The young man, still being refused by the father, pretends to commit suicide, but the girl spoiled it by yielding to the temptation of dumping a pail of water over the rival. Thereby causing the supposed dead man to laugh. The lover was not daunted, however, but with the aid of a gang of thugs whom he hired protected the old man from an apparent beating and received the girl as a reward. While the story is of course impossible and largely borrowed, it is very well acted and the different incidents are humorously presented.

Soldiers of the Cross (Itala, Dec. 8).—The Itala Company has again demonstrated its great ability with large subjects. A landowner starts for the Wars of the Crusades, leaving his wife in care of his father-in-law and his estates in charge of a friend. The friend proves to be a traitor, however, and makes love to the wife during the husband's absence. The wife seems to have no compunction from the start, and gives the villain a gold locket. At the husband's return the father of the girl discovers the state of things, and in a duel with swords kills the traitor. The husband enters at this moment, and seeing the locket on his former friend's neck follows the wife with the intention of killing her, but is stopped by a priest. The wife in the meantime has been taken to a convent by her father, there to abide until she has atoned for her sins. The acting of this story is fairly well done, but there is a great similarity noticeable between the priest at the house and the one at the convent, inasmuch as he could not be in two places at once; this fact strikes the spectator at first glance. The scenic productions are all very clever and

realistic. There is no necessity of having a man die slowly in a film, as was the case with the traitor. It adds nothing to the story and causes only an unpleasant effect.

Two Lucky Jims (Amer., Dec. 8).—This is the first of the American cowboy films. A cowboy is in love with a girl, and instead of meeting her in a safe place has the nerve to kiss her right in front of her parents, whereupon she is sent to beat corn at the rear of the house. The father's favorite for her hand now shows up, and is directed by him to the girl. The girl's selection, though, has found her already, hence when the father's choice shows up he is hiding behind a barrel listening to the girl's conversation. The girl arranges with the second arrival to meet her at a certain place in an hour's time for an elopement. But it seems the mother has something up her sleeve in the person of cowboy number three, who is told also to meet the girl at the same place and the same time. However, she elopes with the original cowboy, and instead of riding to town by another route goes right by the rendezvous, thereby drawing a chase from the foiled cowboy. The father and mother have discovered her absence in the meantime and endeavor to pursue, only to find that the girl had released all the horses. They are therefore obliged to draft a couple of mules from a passing mule train, on which they make remarkable time, arriving in town just behind the other pursuers. But the young couple are already married. They are shown two years later, but the girl has proven a tartar and the two unsuccessful rivals consider themselves "lucky jims." The film causes much laughter as well as interest.

Twist Ladder and Love (Imp., Dec. 8).—The choice between being loyal to the newspaper of which he was the managing editor or saving the father of his betrothed from disgrace was the alleged alternative put to this young man. He was in love with the daughter of the Mayor. While the Mayor was at campaign headquarters, where a lot of "stage" politicians visited him, a clerk in the headquarters who was also in love with the girl delivered to the editor a paper incriminating the Mayor in some way, the object possibly being to get the editor disliked, although this is not clear. When the editor showed the Mayor the paper he acted like a very guilty man and begged the editor not to publish it. The newspaper man, however, published a blind statement in large type that full disclosure of a guilty Mayor's transactions would be published later—surely a new style of yellow journalism, especially since it all turned out a fake, the clerk in the meantime repenting and confessing to the girl, who hurried to the editor and seizing an opportunity smashed the plates which were ready for publication. At this moment a telegram from an authoritative person was handed to the editor, telling him that the story is false, which caused a happy ending for the lover, but a sad one for the reputation of the editor. The Mayor acted the part of an innocent man very strangely, but otherwise the story was well played.

Iron Old Lover (Than., Dec. 8).—Harry was the favored rival of this pair, but he couldn't play chess with her father and watch the girl at the same time, so the father, being an irascible old man, threw Harry out. He determined to get in somehow, and accordingly hired a full suit of armor, and was delivered to his sweetheart's home. His rival, however, saw through the game, and did everything he could think of to annoy him, making him so exasperated that he fell and broke a valuable vase. The old man, thereupon, threw the "armor" from the garret window with Harry inside, and then sold it to a junk man. By aid of a plumber he was freed from the armor, after which the rival loses out, but he does it good-naturedly. The story, of course, is impossible, but is a change from the ordinary run of farce.

Girls He Left Behind Him (Than., Dec. 9).—A young man about to be married receives an anonymous letter signed "an old sweetheart." This conjures up memories of the past, and falling asleep he dreams of his past sweethearts: in review he sees Betty, his schoolmate; the wealthy heiress; Tootsie, the Gaiety girl; his summer girl; the dashing widow, and his winter girl. He awakes, however, and is obliged to hurry to his wedding. The picture has some novelty and interest.

Lady Betty's Strategy (Holax, Dec. 9).—The young lady's plan for finding her lover's true colors was plausible, but impossible in the manner she performed it. Being told by a gypsy fortune teller that one of the two young men aspiring for her hand was false, she disguised herself as an army officer and went to the inn where she found them both. The false lover made a remark about Lady Betty and she resented it forcibly by slapping him in the face. He challenged the supposed soldier to a duel, and then followed a very farcical representation of sword play, which would have convinced any one except a motion picture duelist of the falsity of the soldier's disguise. In this duel Lady Betty is accompanied by her true lover, although he did not know her identity, and after the exposure of the second is rewarded with her hand. The scenery of this film is very bad, and the story very well played, except for the impossibility referred to.

Brave Western Girl (Bison, Dec. 9).—A typical bad man, claim jumper, cattle stealer, etc., obtains a job as cowpuncher with a ranchman, and his first act is to steal horses for his friends, who are jumping claims not far away. He is not suspected, and next day removes another horse, which is left untied; but he is seen by the girl, who pursues him. He leads the girl into a trap and takes her to his friends with instructions to hold her. The film does not explain why, having two horses stolen

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The Good Samaritan (Italia, Dec. 10).—The beggar was fitted out in a new full-dress suit by the good Samaritan, but this proved to be fatal to his business, and after several experiences he returned and received his old suit back, after which he was happy. The same idea was used by one of the French companies a year or so ago.

The Poacher (Great Northern, Dec. 10).—This film is fairly well acted. A poacher is captured by a gamekeeper and is taken to the latter's lodge to await

the arrival of an officer to arrest him. While there he meets the gamekeeper's daughter and the couple fall in love. Before the officer arrives the boy's father succeeds in liberating him. He afterwards returns and tells the keeper that he intends to turn over a new leaf, and the keeper puts him to work at woodcutting. He then proposes to the daughter and is accepted by her. His father, however, is caught poaching by the keeper and the son assumes the blame, but the father refuses to permit the sacrifice and confesses. The gamekeeper then allows the father to go free and the young people are united.

Disgrace (Reliance, Dec. 10).—The incident upon which this Christmas story is based is not new, but the acting is impressive. We see a mourning rich woman who has lost her only child con-

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OFF FOR THE NORTH.

The caravan of autos and necessary conveyances for the actors and properties that started from the Vitagraph studios the other day for the frozen North was a sight to behold. In the lead was "Caribou Bill" driving his dog team of thirteen "huskies" hitched to a large sled on wheels loaded with his personal kit and family. "Caribou Bill" is an Alaskan guide and mail carrier whose drove of husky dogs, half wolf and half Newfoundland, have won him fame and fortune, and they will be a big feature in the life portrayals to be produced among the snows and mountains of the north country by the Vitagraph forces.

PICTURES IN MILWAUKEE SCHOOLS.

Milwaukee people are enthusiastic over the success of educational moving pictures in the Milwaukee schools, and the first experimental exhibition is to be followed by others. The shows are free to the public.

J. STUART BLACKTON IN MUSICAL COMEDY.

J. Stuart Blackton, of the Vitagraph Company, is the co-author of a musical comedy, *A Houseboat Romance*, which will be produced by the Knickerbocker Field Club at some early date not yet announced. Associated with Mr. Blackton in the authorship is Albert J. Doyle, both gentlemen being members of the club. The parts will be filled by members, with Mr. Blackton heading the cast as Captain Benson of the houseboat *Knickerbocker*. Mrs. Blackton takes the part of Madame Dubonnet, a Parisian widow. A novelty of the comedy will be a motion picture scene showing a motor boat race.

DO PICTURE PLAYERS SWEAR.

Here is a new point of attack against motion pictures that must prove an astonisher to the picture makers. Mrs. Elmer Bates, a deaf mute instructor and lecturer in Cleveland, declares that the players use cuss words in pretending to speak their alleged lines in the silent drama. Don't all laugh at once. By the way, how does the lady pass on foreign films?

The Chicago failure was recommended; but a tilted dramatization was submitted to the New York manager who has it still under consideration; and finally the play was sold to a small theatre to protect its dramatic value. Less under recent changes in the Copyright law all rights are reserved. This could mean some forty years ago when Mr. ... was ... was published for the first time. The ... thrilling it did not come into contact with long afterwards. All doubt on this subject was settled recently in the Federal Court of this city by the St. ... claim ... of ... civil rights where none exist will hardly bear repetition.

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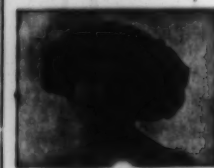
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